

ISSUE No 1

FUTURE— NOW!

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UNRELEASED
DEPRAVED
STUIDS
HERESY

B.G.K

Warhol

Japan Report

Head of David

Mass Murders

Splatter Movies

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Visions of Change

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Amsterdam Report

Skating and Dave Ross

and more...



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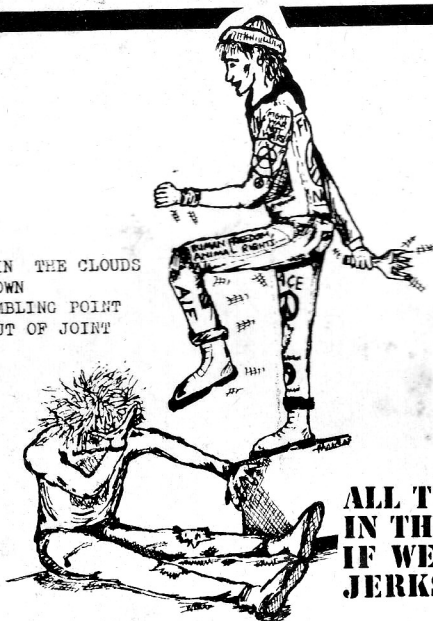
"MAKE THE CONNECTION"

LIVING YOUR LIFE, WITH YOUR HEAD RIGHT IN THE CLOUDS
 ONE OF THESE DAYS, GONNA HAVE TO FALL DOWN
 ABILITY TO THINK STRAIGHT, THAT'S A STUMBLING POINT
 AND HOW YOU EXPRESS YOURSELF, IT'S SO OUT OF JOINT

SO, MAKE THE CONNECTION
 NO-ONE'S AN EXCEPTION
 THIS SCENE BEGINS WITH ME AND YOU
 I HOPE YOU SEE THAT TOO

YOU'RE TRYING....
 BUT WHAT HAVE YOU OVERLOOKED?
 YOU'RE THINKING....
 BUT STILL YOUR MIND IS DRUGGED

YOU'RE DREAMING....
 THAT'S HOW IT ALL SEEMS TO ME
 YOU'RE HOPING....
 THE FULL PICTURE WE WILL NEVER SEE.



HERESY



**ALL THE PROGRESSIVE SYMBOLS
 IN THE WORLD MEAN NOTHING
 IF WE STILL ACT LIKE MINDLESS
 JERKS.**

SOME WORDS ON THE SONG: THE SYMBOLS USED IN THE ILLUSTRATION ARE JUST EXAMPLES, AND IN THAT PARTICULAR CASE, RATHER OBVIOUS ONES, THAT MAKE CLEAR A DEFINATE AND GROWING PROBLEM CONCERNING THE HARDCORE SCENE OR WHATEVER. POLITICAL AWARENESS MEANS LITTLE IF YOU DON'T KNOW HOW TO APPLY CERTAIN LEVELS OF INDIVIDUAL RESPONSIBILITY FOR YOUR OWN ACTIONS CONCERNING THE IMMEDIATE WORLD AROUND YOU.

THE PICTURE SHOWS SOMEONE WHO OUTWARDLY DECLARES THEMSELF TO BE RESPECTFUL OF OTHERS AND INTERESTED IN BASIC FREEDOM AND LIBERTY ETC., IN THE PROCESS OF MINDLESSLY BEATING SOMEONE ELSE. THE REASONS FOR THIS ARE PROBABLY MANY AND VARIED (LOOKED AT HIM WRONG OR DARED TO DEBATE FROM A DIFFERING VIEWPOINT ETC.) BUT THE END RESULT IS FUTILE AND THE DOUBLE-STANDARD OFTEN OVERLOOKED. MAKE "DA" CONNECTION FOR POLITICAL AND SOCIAL AWARENESS....

DEPRAVED

RECIPROCATE

WHAT WOULD YOU SAY IF I TOLD YOU.....

WHAT WOULD YOU SAY
 IF I TOLD YOU HOW I FELT TODAY
 AND WHAT WOULD YOU DO
 IF I TURNED & TOLD YOU I FELT USED
 YOU KNOW, I'M TELLING YOU
 YOU'VE GOTTA GIVE FROM YOUR SIDE TOO

WHAT WOULD YOU SAY
 IF I TOLD YOU THAT YOU FACED THE WRONG WAY
 AND WHAT WOULD YOU DO
 IF I TOLD YOU THAT I NEEDED YOU

YOU KNOW, I'M TELLING YOU
 YOU'VE GOTTA GIVE FROM YOUR SIDE TOO

SOMETIMES I THINK
 SOMETIMES I THINK- WHY PERSIST ?
 NOW, YOU KNOW, I'M TELLING YOU

IS THAT YOUR WAY ? (NO WAY)

IT'S NOT A QUESTION OF JUST TONIGHT
 BUT OF THE WAY YOU LIVE YOUR LIFE
 IT'S JUST A QUESTION OF WHAT IS RIGHT

IS THAT YOUR WAY ?

VISIONS OF CHANGE

 GIGS: DRUMS.
 IAN: VOCALS.
 LEE: GUITAR.
 SPENCER: BASS.

DEPRAVED ARE NOW VISIONS OF CHANGE....

DON'T YOU FORGET IT!

SPECIAL THANKS TO V.O.C./ DEPRAVED FOR
 ALL THEIR HELP & CO-OPERATION.

**i'm so
 lazy**

PHOTO: DARREN LEACH

STUPIDS TRACK
 RECORDED BACK IN
 JULY 86, AT THAT TIME
 THE LINE UP WAS...



STUPIDS

TOMMY: DRUMS & VOCALS.
 MARTY: GUITAR.
 WOLFIE: BASS.

EDITORIAL....

Putting Nottingham On The Map ...

Welcome to the first issue of FUTURE-NOW! This magazine was first conceived at the beginning of '87 by Paul who was intending to produce a small scale skate zine. I(Trev) suggested that we ought to expand our horizons to the scale of a major magazine, we agreed and recruited John, after that the ball started rolling. It's been a long hard struggle but we feel it has been worthwhile and we hope you do to.

To anyone who is going to complain about the cost of the magazine, I'll outlay a few details; the printing cost were approximately £590:00, the flexi-disc costs were approximately £300:00 and we haven't even included the costs of postage. If any excess is made it will go towards making the next issue of the magazine have more pages & other general improvements. We need your contributions because it has been a real hassle compiling this magazine with just a few close friends to help, this situation made things harder and time consuming. We want to include a letters page in the next issue so start writing and send them to the address below. We'll do our utmost to include your letters & articles so get busy! We feel this has been a pretty adventurous project (1,000 copies) as none of us had worked extensively on a magazine before and knew very little about it.

Now, the name of the magazine was lifted from an M.C.5 song (great band) about realising your true potential i.e. "utilise your imagination."

We felt the title was also a good alternative to that old nihilistic punk slogan "no future", this outlook is now redundant & we need to have a fresh, positive outlook to combat the apathy induced by the societies we live in.

We also felt there was a need in the U.K. for a magazine along the lines of Nieuwe Koekrand (HOLLAND), T.V.O.R. (ITALY), Trust (GERMANY) and a host of U.S. magazines. We believe that the attitudes of those magazines & the people who work on and buy them was not reaching its full potential in the U.K. So let's all work together on an international level to sustain the true underground/alternative culture that exists. People working together can create something worthwhile, let's keep it that way.

"THIS MAGAZINE IS DEDICATED TO THE DEATH OF 'HIPPIE-DOM' ----
LET'S CREATE A FUTURE-NOW!"

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WHAT'S LEFT NOW?



DEFEND THE U.S.S.R. ?

Now that I have posed this question I will outline a few ideas I have collected over the years on this subject; I'll leave it up to you the reader, to determine your own view and hopefully you'll write back and criticize or endorse the suggestions. I was prompted to write this article after the issue of pacifism was raised in the Nottingham Roundtable, this, added to the fact that C.N.D holds sway over a large part of Britain's youth, has made me feel that the socialist alternative should be highlighted once again.

The prospect of a future nuclear war has created what we now know as 'The Campaign for Nuclear Disarmament' (C.N.D) with its pacifist approach to the nuclear question summed up in slogans like: 'Disarm Now - The Only Defence Against Nuclear War is Nuclear Disarmament!'. C.N.D's emphasis on a cross-class populist movement is geared to pressurise Governments to carry out disarmament. The main problem here is that C.N.D includes the Soviet Union and other socialist states with the Western powers of Europe and the United States of America. To disarm the Soviet Union would be just what Western imperialism has wanted since the initial October Revolution. The Western imperialists are not influenced one iota by pleas for 'disarmament' or 'peace'. Pacifist campaigns have never stopped war and they won't stop a nuclear war.

C.N.D is riddled with the middle and even elements of the upper class. The leadership do not recognise the importance of working class anti-militarism and instead places emphasis on a cross-class alliance to campaign for disarmament, also the tactic of non-violent direct action threatens to squander the energies of many of Britain's youth and plays into the hands of the bourgeois element, including of course, Christian C.N.D, within the movement, because this tactic primarily changes nothing, it will cause the youth element to either become demoralised by this pacifist tactic and contribute nothing, or it would push an element towards terrorist actions. What is needed is an anti-imperialist youth movement geared to opposing all imperialist wars and war preparation.

The Western imperialists' (mainly the U.S.A) main interest is in completely overpowering the U.S.S.R through war. The U.S.A wants to achieve strategic nuclear supremacy over the U.S.S.R while leaving the U.S.A's nuclear arsenal predominantly intact, this would enable the U.S.A to carry out a first strike which would destroy the U.S.S.R while leaving the U.S.A relatively safe. The reason for this is that the U.S.S.R is the greatest obstacle to imperialism's desire to further its exploitation of the world. Repossession of all the territory lost to capitalism remains the motive behind Western imperialism.

The desire to regain territories lost to capitalism helps explain the U.S.A's continual obsession with subverting socialist countries in South America, and elsewhere, most notably Nicaragua. Reagan's funding of the right wing contra counter revolutionaries is a clear example of U.S imperialism attempting to regain a lost market for U.S and world capitalism. The list of U.S interventionism is endless: Korea, Vietnam, Chile, El Salvador, Grenada - need I go on !

Reaganism marks a bid by the U.S. to claw back the defeats it has suffered at the hands of the oppressed and the exploited. It does so at a time after the U.S.S.R., during the 1970's, was able to strengthen its economy, its military strength and its military aid to socialist countries, at the expense of imperialism. Reagan's war drive has to be understood against a background of U.S defeat and decline. Reagan is the voice of U.S imperialism in decline seeking to use its remaining military and economic influence to reverse that decline. The decline is inevitable, hence the very real threat of world war posed by U.S imperialism. Only by a war against the oppressed and exploited (and necessarily with the U.S.S.R to the extent that it aids them) can Reagan hope to reverse U.S imperialism's decline at the hands of the semi-colonial world. Of course, tactical changes within the U.S administration could slow down or even partially offset the drive towards war but it cannot decisively halt it. The logic of imperialism is towards war and shifts in policy will not ultimately change this.

peace seekers ?

The purpose of nuclear weapons, indeed all weapons, is determined by those who possess them. In the hands of imperialists they are a means towards capitalist expansionism; in the hands of the U.S.S.R they are a necessary defence against it. That defence became necessary with the wars of intervention which started soon after the October Revolution and that defence has been necessary ever since. The Soviet nuclear arsenal has also been used as a deterrent against U.S imperialism's desire to wage counter revolutionary wars. If the U.S did attempt this it would face the potential threat of Soviet nuclear backing for anti-imperialist forces and socialist worker states.

The maintenance and extension of imperialism's dominance of the world depends on the build up of a military superiority over the U.S.S.R., with the aim of its destruction. It is sheer utopianism to think that such a system could be persuaded to disarm, imperialism will only be disarmed when it is overthrown. If the Soviet Union is disarmed this will be in effect preparing the ground for imperialist superiority and capitalist restoration in the U.S.S.R and all the countries where capitalism has been overthrown. In the absence of a powerful and well armed U.S.S.R there is scarcely a genuine colonial revolution anywhere which would not have been crushed immediately by U.S imperialism and its allies. That is why every such anti-imperialist revolution poses the question of the defence of the Soviet Union.

The uneven fortunes of U.S imperialism makes the possibility of nuclear war an ever increasing danger to the people of the world, if declining imperialism is to be stopped from reducing the planet to a nuclear ruin we must

DEPEND THE U.S.S.R.

In my first column for 'FUTURE-NOW!' I am going to be dealing with the ever changing 'values' system of independent music, particularly within the growing Hardcore population. 1987 is proving to be a very testing time for elements of the hardcore world, as increasing pressure is being placed upon it by 'outside forces', if everyone concerned is not careful, a substantial dilution of the grass roots ideas behind hardcore could be quite feasible and even more worrying, acceptable.

The once thought of impossibility that hardcore could be a marketable commodity for business minded organisations to manipulate is now very real and on the increase. It's reaching a point where some bands are solely in existence to be snapped up by some financially muscular organisation in the naive hope of attaining some long standing success and, of course, larger sums of money for their output. This all out thrust to capture the attention of these financial wizards could reduce hardcore to a mere breeding ground to be nurtured by these new investors, which, is basically what has been happening to most spheres of the indie music scene for most of its existence, which makes the term 'alternative music' very suspect to say the least. How is something 'alternative' if it's primary goal is to be marketed and manipulated by the majors ???

The very strength of hardcore is/was this non-participation with traditional, established methods of 'doing business' that western culture continually forces upon us, an alternative in more than name only.

Some obvious examples of hardcore functioning the non-traditionalist way are the replacement of contracts and such like for gigs, recordings etc, with that simple human feeling of trust between people who have a mutual interest in what they are creating. This, for me, is far more rewarding than going through the orthodox procedures of arranging a gig or putting out a record or tape. For instance, if the band I am involved with can tour through Europe without the widespread use of contracts and absolutely no agencies involved for booking dates etc, then anything is possible, so long as you are willing to work at it yourselves and wish to make contact with the people involved in truly independent music throughout the world.

I think sheer laziness or thoughtlessness are factors that combined with greed, shortsightedness and pure selfishness result in this current trend of pushing for a major deal. People still don't see beyond the initial sum of money promised and supposed benefits of dealing with the larger Companies, and are quite willing to sacrifice just about anything in their bid for commercial success.

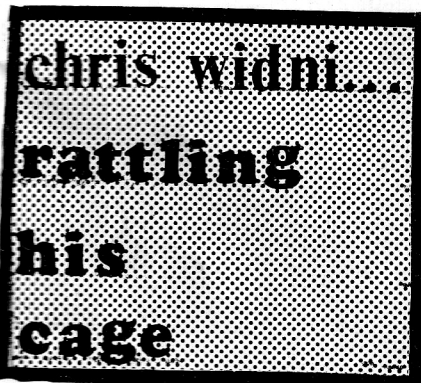
Some recent and obvious examples of this eagerness to be placed in compromising or downright hypocritical situations are D.R.I screaming 'capitalists suck and money stinks' then signing to Death records and behaving like your average stereo-typed rockstars whose only concern is making music for capitalist reasons. The Varukers, a long standing band with some integrity, changing their sound, outlook, name (to Arbitrator) and even appearance for dubious reasons, possibly for inclusion in the speedmetal boom towards the majors to link up with their peers, G.B.H, English Dogs, Annihilated and Onslaught. Also, I must let it be known I am NOT opposed to change in any credible capacity, just opposed to 'change' that is solely brought about for self-centered interests. Then, of course, there's Tam of Sacrilege appearing as the latest in a long line of female musicians in Kerrang's humiliating 'lady killers' feature and helping to set back the course of females being taken seriously in music for their talents and not their sexy image. Her motives may have been harmless but the end result was both compromising and regressive, not only to Sacrilege but to the much wider issue of sexism in rock.

H/C FOR SALE

These are maybe only small examples of a changing in values or outlook, but when combined they reveal a certain tide of thoughtless commercialism and endorse that old theory that music is just another business with its participants ready to be exploited. Where will it end? That's down to us all to decide, remember bands only get big and are allowed to function in this manner if we (I'm speaking as an enthusiast) allow them to.

Be discerning and stay aware to avoid yet more false hopes of change.

T'il next time.



Imagine a 14 year old child, who, for the past 9 years, has been one of Mr TV's frequent admirers, though now he's hooked. He was hooked since he was 9, though only now he knows it - he knows it alright. He is a kinda cute kid, not your average American brat, he will run errands for his Mom (that's when there's nothing on TV), and is a likeable lad, though because of Mr TV's tight grip on him, he hasn't had the time for friends.

His Mom became concerned when his grades started sliding down and further down. TV would take priority over an assignment and studying. He was oblivious to this; she never once mentioned this concern to him, she thought it was the best way.

3 months later she noticed a very moody and violent and emotional state in her son. She decided to confront him this time and he broke down and confessed that he'd broken the TV in his room and as there was no other TV in the house he was feeling real bad because of it. He was suffering a kind of TV version of 'cold turkey' and needed another fix of the tube, but with a busted set he was suffering.

His mother took him to a psychiatrist, where she explained the bouts of depression and strong state of emotional pressures and mind. He replied in saying that he saw this in a lot of teenagers and that weaning him off the drug via recreation would be the best solution to 'this common problem'.

His patient was making steady progress, when, one winter's day, although it wasn't recommended, his Mom let him watch one show extra that evening as a reward for his progress.

He turned on the repaired TV (she'd gone down the local store and gotten it repaired as soon as he'd started his recreation at the gym - unaware that he spent most of his gym time watching TV from the windows of the very same store his Mom went to), and found himself watching a new show where people who watch TV are the stars; in the sense of a

'Big Brother' type method, the people who'd be watching the TV would have a camera focusing on themselves, and it would show what they actually looked like whilst watching the tube. Boy, did they look stupid, and in front of millions of TV viewers too!

He didn't enjoy the programme, as in the middle of the show he began thinking 'they might be watching this on next week's show and I'll be recognised.'

All that week he worried and worried. His Mom worried too, as she had noticed this problem showing it's ugly face again. She considered going to the psychiatrist again, it had been a little while; they'd been for check ups after the initial visit, but were told he was rapidly improving and there was no need for constant check ups. That was before all this though. She eventually decided against the idea.

The week later, he was again allowed to watch a TV show extra - he again sat down and watched the show that was watching him - he had to beat it if he was to survive the disease.

He was watching it and an uncontrollable bout of depression hit him so hard, he felt almost dazed by the sheer force of it. He gazed at the set and anger blew his nerves.

Under his breath, he stared with piercing eyes and repeated 'Fuck You Man' to the set. He watched the people on the show and sneered.

'You want something to look at, don't ya? You want me acting asshole don't ya, huh? Well, I'll give you something to look at, sure I will, jus' hold on there'

He went into his brother's room and grabbed his S&W.22 from his drawer and ran back to his room.

'Look at this man, you wanna see something, eh? Well, check this one out ya muthas'

He put the gun to his head and grinned.

In a few weeks from now, my TV will be taken away from me, but before it is, I thought I'd write down a few things circulating about the dreaded box.

The TV is one of the (if not the) most entertaining objects in a person's house in this present day, and one of the most heaviest (if not the heaviest) of creative killers too, some may say.

When I think of the times I've sat 'glued to the tube' when I could've got the mail written, or the zine contents one step further or whatever, I have to agree. I don't need TV; I'm not going to get withdrawal symptoms of the 'Twilight Zone' when it's gone or anything like that - I'll actually get more things done, more important things.

However, on the pro side, it can be interesting and I've picked up some gems through TV.

If you're into TV evangelists making fools of themselves, then check out 'Newsnight' on BBC 2. I feel it's the best news programme on TV, mainly for it's diverse international coverage.

I've seen two pieces on the U.S 'God Squad' that I'd have loved to have recorded - here they are.

1. A report on the religious maniacs who were putting their views on the evils of rock music. It was hilarious! Several nutters were going on about the evils; I can remember that there was a preacher who was taking a kind of 'assembly' in what looked like a God run school. It came across as more of a concentration camp than a school. The preacher was yapping about rock music and left the assembly thinking with some lines from a Judas Priest song and (I think) an AC/DC song. They (the pupils) then chorused a message or anthem and then left. They all looked the same and no doubt made to think the same - their ages were from 13 - 19. If I could describe it, it looked like a sort of scouts meeting - they looked like they were all part of a club and the preacher was clearly enjoying his position as 'Brown Owl' too.

In the same programme they had live coverage and an interview with those right old reverends of heavy rock, Stryper. Robert Sweet & Co didn't say too much, apart from going on about Mom being great and of course, God. The live coverage was cool - Stryper were shown throwing out bibles to their audience and I noticed that their logo was a crossed out 666. Real cool guys, the religious anti rock brigade must love you!

Well, apparently not as it happens! A guy in charge of a 'christian music only' radio station spoke not too kindly of them. It was all down to the music; they couldn't be into God if they played heavy rock/metal as it was the devil's music. Perhaps if they were doing Pat Boone medleys on flutes he'd fully support them and give them air time, but as they're not Not that I feel sorry for Stryper (anyone who condones AIDS on gay communities by saying that it's a wrath from God for being promiscuous etc etc, can rot in Jerry Falwell's boxer shorts for all I care), I find it amusing that not only are they unacceptable and despised by the satanist rock followers, but

they also get treated badly by their own kind! My heart bleeds it really does.

2. The second piece on 'newsnight' was a piece on an evangelist in Oklahoma (Tulsa to be exact) who has to raise \$8 million, as if he doesn't he'll be (as 'Newsnight' put it) 'called home' by God!!! What a jest! I'm pretty much in the dark about what exactly he's raising (or trying to raise) money for, but as I write this, time is running out for him and by the time this magazine comes out, it will all be over; whatever he's raising money for it doesn't look like he's going to reach his target - hardly surprising is it?!!!

Or is it?!!!

He's certainly got money from some place that's for sure. Y'see, this guy Roberts (I forget his first name) has an 800 foot skyscraper thing which he calls his 'prayer tower' - a great building full of glass and lights with a pretty disgusting modern design to match. It must literally cost millions of dollars and it's where he's based. I think it may not be exactly his, but it's owned by the church most definitely and it set me thinking this; that can't be the only property they/he has, so if Roberts doesn't want to be 'called home' by the big G, why don't they sell some of their property, like you and I would have to do? Easy peasy. Roberts must figure that he can get \$8 million bucks out of his disciples; I wonder how the 'prayer tower' got to be around huh? Y'see, he hosts a show called (get this) 'Expect A Miracle', which, I think, may be broadcast from the 'prayer tower' though I'm not too sure; it's purpose is I guess, to believe in the title, though whether Roberts can achieve miracles I wouldn't be too sure. Mind you, the 'prayer tower' came about somehow and whatever way it did, it comes across to me that it's a miracle - a miracle that they let a jerk like that work from it!

Also there's another miracle (well, I think so). Would you believe me if I told you that Satan came to Roberts' house?!!! T'is absolutely true; exactly how he got in I don't know, whether he got through a window or took the form of Pat Robertson, thus being let through the main door, Roberts didn't mention, though Old Nick certainly was there, in the Roberts' bedroom no less!!!

We'll let Roberts' wife Evelyn (at least I think that was her name) comment on this whole deadly episode, in-front of (what seems like) a christian audience: 'And I said, Satan, you get away from here - he's God's property!!!!' Enter rapturous applause from the crowd.

Nice girl, Evelyn, and I've been told her treatment with the psychiatrist is getting along just fine.

Chris/Headrot zine/103 Furlewent Drive/
Weston/Bath/Avon/BA1 4BE/England/U.K.

Learning To Listen...



amanda

SEXUAL ASSAULT ON GIRLS

This article is written to inform people about the sexual assault on girls. I hope to highlight where, by whom and what effects these assaults have on girls in later life.

Children have no power in this society and are dependent on adults in many ways, i.e. protection and the means to stay alive. Girls are brought up to obey adults, especially men, who use this to their own advantage to persuade the girls to stop talking about a sexual assault if one has taken place. In many cases the girls do not possess the words to describe their ordeal and even if they do they are often not believed or else told it is not serious.

The inability to talk about the assault can lead to serious emotional problems in later life but women should remember what has happened to them, however painful, so people can help.

The men that commit these crimes are said not to be 'normal' creating the assumption that there are not many of them, this is not true; there are a high number of assaults. When a girl is assaulted by a member of her family she has no protection from society whatsoever because the rights of the father or brother are paramount so it takes a lot of courage to challenge them.

The men who sexually assault girls can come from any class, be any age or race. There is also sexual assault of boys but studies have shown that the number of assaults on girls far out-weighs the assaults on boys. An example of this comes from the American Humane Association who in a major study showed that 92% of children sexually assaulted were girls and 97% of the perpetrators were heterosexual males.

Sexual assault of girls covers a wide range of crimes including exhibitionism, touching or manipulation of the girl's genitals, getting her to touch a man's genitals or most serious of all oral, anal or vaginal rape. The assaults may occur over a number of days, months or years. All the time the girl is suffering even if the girl does not realise it at the time. The girl will end up with emotional and sometimes physical damage from the assaults.

The assaults can happen in all places where men have access to girls. It is not surprising to find out that a very large amount of women can remember some kind of sexual assault that happened to them as a girl. Some kinds of assaults are barely frowned upon by some adults and are treated lightly, even by some women. Instances of this might be being 'flashed at' or touched on public

transport or sexually teased by groups of boys.

Many girls are psychologically affected by an assault. This may manifest itself in cases of bedwetting or recurring nightmares. There can be radical changes in behaviour or personality and things such as academic work can suffer. A lot of girls block the assault out of their minds until later in life as a kind of defence mechanism. Other people often bear the brunt of the girls guilt about the assault, people such as boyfriends, mothers and friends.

After an assault has been discovered the most important thing to do to help the victim is to comfort and support the girl. This may be done by talking to the family or a counsellor. Another form of action is to take the girl away from the surroundings where the assault occurred and placing her in care.

The legal system has to change and so do the laws against such attacks. There also should be community discussion in centres and schools to inform women and girls about the problem. This is only a small part of the action that has to be taken but it is a start.



Here I am, deadline imminent, sweating over this column with the Editor of this rag, er I mean mag, the Big T ('stands for Tea Boy') round any minute to collect....

So, welcome to Future-Now!

Before I start, I hope you'll support this mag and use it as a vehicle for your views on H.C or any related topics which concern you. You'll notice it's not just about H.C - mostly we'll concentrate on any extreme music, any fresh music that goes 'Crunch' deserves attention - hence a lot of Rap reviews and a few of the more worthwhile Thrash Metal reviews too.

Most of you will have noticed that H.C music in general and especially the skating/fashion aspect associated with it have suddenly become subject to write-ups in the weekly music papers, and receiving regular air-time on John Peel - about time too I'd say! (Tho' in fairness to Peel he has always aired H.C, usually at five to midnight tho'). I'm not objecting to this interest, unlike some in the scene who wish any big media would stay away, I welcome it and promote it, but some of the write-ups lately in Sounds, N.M.E, Underground have been misleading to say the least. They talk to a couple of dickhead skaters in London and think they've the scoop on the U.K skate-haps. Also they think hardcore music was born on a skateboard. True there is a lot in common between the two, but H.C was around long before the skating fraternity adopted it as their chosen listening and the peak of the H.C skating crossover was at least 2 years ago. Nowadays, there is more of a link between skating and thrash-metal. Check out any Anthrax or Metallica interview for proof. Anthrax especially are hyping the skate angle to death - posing with bare decks fresh off the shop walls - no wheels or trucks! It's bullshit at least Suicidals can skate.

Yes, the situation is very different from 2 or even 1 year ago. When U.S.H.C was (rarely) reviewed in the press it was ridiculed (sometimes justifiably, often not) as 'well-drilled H.M workovers' now, with everyone from Metallica to Beastie Boys claiming H.C as an influence, they've had to change their attitude. In covering the presently booming U.K hardcore scene, the press are again in danger of misrepresenting the whole thing. You've gotta remember that the listening taste of the average music journo is the incredibly old-fashioned art college jingly jangly junk like UT, Miaow and Stump; anything that is remotely associated with H.C is deemed 1000 mph chaos, mayhem and destruction unless of course you are 100% pop/melody orientated H.C and come from London, which explains the almost Pavlov Dog like fawning over the likes of Stupids and Bad Dress Sense - jingly jangly music with baseball caps. A classic example is the 'Underground' mags review of Bad Beach L.P as "loud and noisy". It's pop music to most H.C listeners. C'mon even the Kerrang scribes are more on-the-ball than that, (thumbs up to 'em for featuring Ludichrist), though they tend to view H.C as an aggressive sub-genre of metal.

The only mags to give consistently accurate reviews of H.C/Speedcore are Metal Force and Maximum Rock N Roll, tho' the former struggles to review straight pure H.C and the latter has problems with metallic H.C. Significantly both mags are written by long-standing fans, oblivious to the trendy nature of H.C as witnessed in the music papers.

So, if you're a newcomer to the scene, don't believe all you read in the music press, check out some of the dedicated H.C mags around instead.



Barry Blunt
HE'S A... **BOOZIN'**
BUS DRIVER **BOLTON**

Rightee ho 'ere we go...crank up the ole gramophone,wack on some shellac, pull up a tea-chest and sit back'n' enjoy the show. time to pull off 'a me vest and get it all of me chest. Youth culture, the contemporary music scene,fashion...What the fuck is goin' on? Has the world gone completely stooopid? Yup,too right mac. Hippies, 'orrible 70's progressive heavy rock together with puke inducin' bleached denim are all the rage agen'.

Here in England we've just had every Tom,Dick & 'carrot crunchin' muesli swillin' long hair gather up his/her old kit bag & climb aboard their respective magic buses (a converted ambulance that looks like it's been by an epileptic on acid with a tooth-brush), and head down sar'f for the Stonehenge summer solstice and the Glastonbury CND festival. Why? Not because they're druids 'n' peace nix, but because they're fuckin' stooopid, Drugs,four gallon plastic barrels of scrumpy cider and the thought of not getting washed for seven days is the only thing that's attracting 'em, to converge like flys 'round shit on Somerset, my god! No wonder Thatcher has just been elected into office for another five years, if this is all the youth of today can muster up as an opposition. 60,000 dope smokin' crimped haired pricks in a field sittin' gob smacked watchin' the likes of Doctor and the bleedin' Medics and the Proclaimers(who?.... I rest my case). Give 'em all a good bath, send 'em to the barbers and put 'em to work down the mines. Has any one of those chowderheads ever stopped to think that by droppin' out & tokin' on their joints that they're givin' more support & ammunition to the Edwina (Vindaloo) Currie's of this world. And what about this bleedin' resurgence of heavy progressive rock? Christ, if Atomic Rooster, Hawkwind & Deep Purple weren't bad enough the first time around there's head-wankers like the ('We've always been a kick bottom rock 'n' roll act') Cult, hell bent on makin' poor bastards like me live thru it all

again. Zodiac Mindwarp, the future of rock 'n' roll? God forbid. Where the hell is all this heading?.... It'll end in flares. (or split kneelooms & tank tops if we're really unlucky)!!!
Talkin' of togs you wanna know what really rattles my rafters? Those mincin' fudgepackers that strut their stuff around town in them loathsome trenay sniny black flying jackets (a reliable source informs me they are called " MA-1 Flight Jackets"), covered in safety pins, badges, sew- on patches, and every-thing else but the bloody kitchen sink!!! I don't know? One idiot does it and the next minute they are all fuckin' at it. Talk about "The Emperors's New Clothes", if someone told 'em rubber tyres wuz fashionable there wouldn't be a car or lorry left on the road inside a fortnight. Anyway, where was I? ... Aaahh yes, right, guys'n' gals this is the beef.... I want whoever is responsible for these Army & Navy store castoffs, together with whoever it was that invented that " Instant passport to Vally-dom," bleached stone-washed denim crap,dead,that's right. As from now I'm putting a contract out on both of 'em , and as an added bonus, if you send me their lugs (Van Gogh style) in a plain brown envelope I'll send you an autographed photo' of myself. Flaps 'fa snaps, ya can't accuse me of being mean.....
Well, that's about it I think, I did intend rattlin' on about a number of other things, but as usual I've been beaten by the clock. Duty calls and I've gotta get off down the depot & take me bus out.
Ya pal, and top man in the scene...

SUBJECT

RELIGIOUS HYPOCRACY

by Nancy

In light of the recent scandal on fundamentalist Jim Baker and his wife Tammy, I guess the title is appropriate. Jim seems to have been touched by the evil hand of Satan, and Tammy just got bored with being straight-edge. Somehow that doesn't work.

What is it that makes Americans so vulnerable to religious hypocrisy? All the big name fundamentalists (Falwell, Baker, Oral Roberts, Swaggert) are earning over \$100 million annually. And the big advantage to it all is that their earnings are tax deductible. Is the media such a powerful tool that it can sell religion? Or is your average American merely a complete fool?

Part of this picture is missing. It is the need for something to believe in. But how badly do we need something to believe in? Is America so lost that the citizens latch onto false prophets? The punk scene acknowledges the problem, but doesn't seem to be doing much more than running up their phone bills. We need to take more direct action against religious hypocrisy. But maybe that isn't even the answer. Maybe what it is that needs to be changed are the people who follow these capitalists blindly. We need to make people more aware, and that's not done through dialing 800 numbers.

IN FOCUS

DEPRAVED

What follows is a sort of interview/discussion I had with Ian and Gigs of The Depraved in early April. At this time the Band had hit a standstill and were/are taking a break from being in the band until Ian gets his faith back in the U.K scene. Also, assuming they will get back together (and we all hope they do) there will be no more Depraved, it will be under the name 'Visions of Change' (the reasons for this are explained later). So, let's wish them luck and keep our fingers crossed because they are one of this country's most hardworking, committed and helpful bands.

Interview by John.

DEPRAVED

JOHN: Let's start out by talking about Depraved's image and how it comes over to people who don't know you, are you aware that it differentiates you from most of your contemporaries?

IAN: What? the way we dress?

JOHN: Yes

IAN: We've been told that if we looked more like a standard band, we would have got a lot further and more people would have taken notice of us, but I'm not so sure.

JOHN: Because you do look different, I think a lot of people take notice of that.

IAN: It's hard for a lot of your standard punk types to accept the way we look, especially Lee, but when he runs around the way he does a lot of people forget about his image.

JOHN: So basically there's no reason behind your image, it's just coincidence.

IAN: Yeah.

JOHN: You've mentioned to me previously that you are going to change your name

GIGS: Ask us about the split instead.

JOHN: O.K I'll bring that in, but firstly don't you think it's

a big risk after two or three years of building the name 'Depraved' or is that the reason, the challenge?

IAN: The name change comes down to me and Lee, we were really pissed off with the moron element of the name, rather than a thinking or caring band sort of name. So it's basically just that, we're fed up with our name being associated with the old crappy attitudes.

GIGS: Personally I don't think it will make that much difference because I think people only go to see you for the music anyway.

IAN: Yeah, but a lot of people wouldn't bother listening to us or go to see us because of our name. People on the fringes of the hardcore scene wouldn't give us a listen because of our name.

JOHN: Assuming you are going to continue, what will be your new name?

GIGS: 'Visions of Change'

JOHN: What's the reason behind that choice?

IAN: It's got a better feel also it's the name of one of our newer songs. I don't think that it's that big a risk anyway.

JOHN: But it's going to be a lot more hard work for you lot.

IAN: Yeah, but if you can't take the time to make something like that better (changing of the name), then it's a poor show.

JOHN: I suppose it keeps you fresh.

GIGS: Yeah, ask us about the split as well.

JOHN: O.K tell us about that, are you going to leave it for a few months?

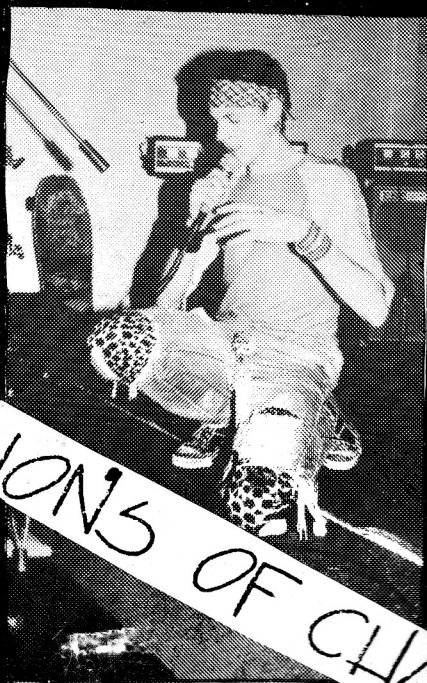
IAN: I've been officially told to say that, (to Gigs) How long would you say?

GIGS: About 4 weeks.

IAN: No! (laughs) at least three months, and see what it's like after that.

GIGS: I think it's up to Lee to see how long it's going to take him to set up his other band.

IAN: What it is, is that there are a lot of things going on within the Band that make everything outside the Band seem negative, all the negative things are building up and up, so it's hard for me personally to see the positive aspects.



VISIONS OF CHANGE

JOHN: Nothing to do with musical differences?

IAN: Well we all want to be different as a band but each in our own different ways, there needs to be compromise on all sides, there's not enough of that at the moment, Lee is frustrated that he can't do all the songs he wants to do, if he gets his other Band together that will be an outlet for what he wants to do. Gigs is frustrated because he thinks Lee is trying to force the Band only in one direction and I'm stuck in the middle of that, so that's why we all need a break I think. Also the way they both wanted the music to go left me in a real dilemma about what to do with my vocals.

Lee wanted more melodic, harmonious singing whereas Gigs wanted to stick with the emotional style, so it's really hard for me to write lyrics and sing inbetween the two.

JOHN: How far could you have gone blending these four individual members' styles together?

IAN: I dunno, I think we can still do it, I think there were a lot more ways we could have gone

GIGS: Can still go

IAN:Yeah, it just needs to get fresh again, at the moment it's not. The way I see it as the moment is that the Depraved are finished, I call it a split. We've got one more gig, under the name 'Visions of Change', but I see it as the last Depraved gig. If we come back it will have to be different to what it is now. The songs would be more defined, you'd have sixties songs, hardcore songs, weird songs etc. That would come because individual people would be writing songs and we would all have to accept them.

JOHN: O.K we've talked about how you feel about your own Band at the moment, How do you feel about the current trend of 'fun' type Bands which a lot of people have previously labelled you as?

IAN: We're not just a 'fun' band.

JOHN: I mean Bands with an 'anything goes' type of mentality e.g White Flag.

GIGS: We have fun but there's always an element of seriousness.

JOHN: But what about the Bands who take it one step further than you?

IAN: I think it's O.K to sing stupid songs that aren't offending people. It's like alternative comedians, they make people laugh but without using your typical sexist type of material. Independent bands, whatever, should be doing the same, if they're trying to be funny. You can have fun and sing about serious things.

GIGS: There are some serious people who don't know how to have fun and that can be as bad as stupid people who never take anything seriously.

IAN: It's like those bands don't want to take notice of anything, but you've got to take notice of some things or you're just nothing. Bands like White Flag, I don't like this 'anything to provoke a reaction' stuff.

JOHN: Assuming you guys ever get back together, what label will you be on now that C.O.R has folded?

GIGS: Yeah, well if we split, we'll have to split the Band's Bank account four ways, but if we continue we'll put out our next record ourselves, and that probably won't be for a year now.

JOHN: Are you happy with the two albums you've put out so far?

GIGS: Production wise they're getting better.



BOFF: THE FIFTH MEMBER??!!

JOHN: We've got the new right on our doorstep with M.P.'s Edwin Currie and Peter Bruinvels, why do you think these people are so popular?

IAN: It's not surprising because the tabloids are so full of anti left-wing rubbish. Because it's running up to an election they're plastering 'loony left' slogans all over the papers to put down the left, they're making the S.D.P. out to be attached to Labour because of the old Lib-Lab pact, and what's happening is that everyone is looking to the Conservatives and thinking they're the only ones who aren't a bunch of clowns! The papers are trying to make out that there's lawlessness on the streets but that's ridiculous.

JOHN: What do you think of Peter Bruinvels wanting to bring back hanging, re-criminalize homosexuality and most surprisingly ban 'thrash music'?

IAN: He was the one who said that there was the new movement coming from the U.S. called 'thrash music', the people wore baseball caps and bleached jeans and he wanted it banned before it reached this country. What frightens me most about people like him is that I don't think he is that popular but the papers are a spawning ground for all sorts of 'right' ideas at the moment.

IAN: The Depraved's music was fun with political lyrics. When Discharge started it was different but the lyrics were fairly simple and so many bands emerged with the same lyrical style and it tended to lose it's impact. What the Depraved were attempting to do was write political lyrics in a different context, like 'New McCarthyite' or 'Firing Line' which I was at first worried about doing because it could have been taken the wrong way. It was about the situation in the Crossroads Squatter Camp in South Africa where black was fighting black

GIGS: where one tribe was fighting another tribe

IAN: the song could have been taken two ways, it could have been seen that we were

GIGS: sympathising with the old white regime

IAN: people may have thought that we hadn't really researched it enough. But when the lyrics were finally written it came across O.K. The song was meant to be a warning that if you are going to change things you shouldn't end up fighting amongst yourselves.

JOHN: It seems to me that because there has been such an emphasis placed on political issues in the past, many people are turning away from it now and maybe that's why bands with that marketable 'teenage' type mentality like the Beastie Boys are so popular.

JOHN: I disagree, I thought the first album had a much better sound than the second.

IAN: Yeah, a lot of people say that but I can't see why. The first album might have been heavier but you can't hear the vocals. The first album's more powerful because the tunes are more driving whereas on the second they are more complex. I thought there was a hell of a lot of progress in the tunes between the first and second album.

JOHN: To get away from more talk about your split. Let's change the subject entirely and talk about the rise of the 'new Right' which has taken off in the U.S.A. and is slowly creeping into the U.K., because you touch on this in your song 'New McCarthyite'

IAN: Most people ask what is 'New McCarthyite' about!

GIGS: It's to do with people who go through the House of Commons to limit the amount of swear words and violence that there is on T.V.

IAN: I heard someone the other day criticizing the B.B.C and I.T.V for being left wing, that's totally ridiculous.

HAVE YOU HEARD THE DEPRAVED?



MARGARET HAS!!!

VISIONS OF CHANGE

JOHN: What he says is so obviously stupid and can be seen through, but at first glance people might just take it at face value, and that's dangerous.

IAN: The left aren't being given any chance at the moment, the press are making out that all the left wing councils are trying to bring in so called extreme stupid motions and people are believing it.

JOHN: Let's continue with politics but bring it down to Bands now. Do you think in the U.K. there is almost an inheritance that Bands have got to sing dogmatically about political issues?



IAN: Your statement shows the split in the U.K. because there are a lot of bands playing older style music who aren't singing about politics, that shows that we've all grown up with the anarchist bands but we've gone into the American sound but we still want to carry across those attitudes. I mean, there are a lot of bands around the country who are playing a Clash or S.L.F. style of music with good lyrics who aren't getting any chance at all because there are so many very fast thrash bands around and the whole scene is being based around those bands.

JOHN: What do you think about the creeping commercialism that seems to be filtering into the scene i.e. Bands sending contracts out and wanting unnecessarily high amounts of money for gigs?

IAN: It's difficult because when we played abroad we used contracts but only because we felt it gave us some security. But if we went there again I don't think we would need to do it because people now know us and I don't think contracts should be used unless there is an important reason. I think one problem is that a lot of audiences, especially British seem to not want to participate at gigs they don't mind the jumping around but they don't seem bothered about what the Band is saying and then the gig can get treated as a sort of spectators event and the Bands only a form of entertainment. The audience should participate more with what is going on, like on the continent in Germany etc, you know, the audience is participating with you, there's no band/audience

divide. In Germany when we finished doing a song we wouldn't talk through the microphones we'd just prat about and talk to people and they'd talk back to us. In the U.K. it seems as though people only want you to play faster and faster without a break between songs.

VISIONS OF CHANGE



JOHN: There's nothing behind it, it's like it doesn't matter how the Band conducts themselves or what they are singing about.

IAN: It's easy to slip into that business way of thinking.

JOHN: Particularly with the metal influence coming in, big money and five album deals etc, the business type approach seems to be more accepted these days

GIGS: It always has been in the U.S.

JOHN: It's taken a long time to get away from that here.

GIGS: Thrash metal's influence is too great at the moment with radio and T.V. airplay etc.

IAN: I'd like to see things get a hell of a lot better but I don't see how, I don't think you can attract that many new people and the people who are listening to it at the moment seem to me to be without the ability to change.

JOHN: Alright then chaps we'll wrap it up here, thanks for your time and for being so candid with your answers.

IAN & GIGS: It's O.K., anytime!

A WELL RATED CHRISTMAS WITH **Stupids** DEPRAVED HERESY **DEC 18TH** 7pm - 11pm
41 ST MARTIN'S GATE LONDON W1C 2JF Tel: (0602) 501251
£1.50 U.S. \$4.00/Advance £2.00 on door

what's happening?

Samhain change name to Danzig, sign to Def Jam....7 Seconds look set to tour U.K. in September....possibility of Rhythm Pigs & Social Unrest....Stupids tour U.K. in August...Tommy played all the instruments on two of the songs on their recent second PEEL session....Marty is out of the Stupids, Ed takes over guitar....Kafka Process split after recent European tour, singer Gunnar set to re-emerge with his other band So Much Hate....Challenger Crew split, guitarist joins reforming E.F.A....something true nearly appeared in Skate Muties zine....Visions Of Change offered deal with Vinyl Solution....C.O.R. the label has ceased operating, Manic Ears have taken on the C.O.R. mail order....Ripcord lost Buzby (vocalist) but touring Holland & Germany with Napalm Death in July....Civil Dissident(Australia) reform, L.P. expected in Europe soon....VAN HALL may close due to personal differences(Wake up people of Amsterdam)....the Trust/MRR all European photozine is out NOW....Sacrilege & Annihilated have signed to Music For Nations(Jerks)....Stonehenge is being turned into a skate park & Burger King, a U.S. corporation has bought the land rights....Dagnasty reformed, 2cd L.P. out now & possible tour of Europe soon....Wetspots Distribution is starting a label, possible releases include L.P.'s from FOD & White Flag....

Hardcore Top Ten '87

1. STUPIDS: "Van Stupid" (Vinyl Solution)
2. BAD BRAINS: "I Against I" (SST)
3. C.O.C.: "Technocracy" (Death)
4. SUICIDAL TENDENCIES: L.P. (Frontier)
5. HERESY/CONCRETE SOX: Split L.P. (Sarache)
6. LUDICHRIST: "Immaculate Deception" (Combat)
7. ATTITUDE ADJUSTMENT: "American Paranoia" (Pusmort)
8. THE FREEZE: "Rapid Reaction" (Modern Method)
9. BAD BRAINS: "Rock For Light" (Reissue)
10. UNIFORM CHOICE: "Screaming For Change" (Wishing Well)

Bubbling under: DAGNASTY L.P., STUPIDS 1st & 2nd, MINOR THREAT 12"s.

compiled from sales at SELECTADISC record shop, Netm by "moshin" Dicky.

LARK/HERESY/HEIBEL U.K. TOUR DATES....

JULY

Thursday 16: Bradford 1 in 12 club.
Friday 17: Liverpool Planet X
Saturday 18: Paisley (NR. Glasgow) Stringfellows
Sunday 19: Newcastle Anglo-Asian Centre
Tuesday 21: Birmingham Mermaid
Wednesday 22: London, Wimbledon Labour club
Friday 24: Malvern (NR. B'rum) Heyfordshire House

All enquiries: (0602) 586873, John or Dig.

No crime no matter how hideous, cruel, perverted or savage you could imagine, hasn't at some time through our history already been committed. Whether by a sexual psychopath or a mass state genocide programme, or by a man who has no idea of the brutal killings he has committed.

The blood of murders has stained our history for thousands of years, yet today we are no nearer to knowing just why people commit such horrendous crimes.

There are clear categories of murder, such as the sex murderer, the mass murderer, the common murderer who kills for gain, and lastly, the most interesting, the man (or woman) who kills for no apparent reason.

Other sex murderers include Albert Fish a 66 year old house painter who was sentenced to death for the murder of Grace Budd. Fish's crimes include murder, necrophilia and cannibalism. Fish was a masochist who was afraid of women and so took his pleasures with children. A bizarre example of his masochism was that he would insert cotton wool (soaked in alcohol) into his rectum and set light to it. When police broke into Fish's apartment they found human remains partly cooked in the frying pan and more in the fridge. He was sentenced to death in Sing Sing. When his execution took place the electric chair short circuited but eventually worked, it was later found that he had no less than 98 pins inserted into the skin of his scrotum - yet another example of his liking for self mutilation. On hearing of his sentence of death he was said to have paid no attention.

Gein later admitted to grave robbing, necrophilia, cannibalism and murder.

The fact that the Gein case was well documented complete with photographs proves the authenticity of Ed's confessions.

His condition was said to be triggered off by his mother who was overpowering, strictly religious and who told Ed that all women were evil and bad.

The list of murderers is endless, other notable and unique murderers are:-

DENNIS NEILSON	(Britain's biggest mass murderer)
PETER SUTCLIFFE	(Yorkshire Ripper)
FRITZ HARMAN	(German Cannibal)
TED BUNDY	(Mass murderer)
ALBERT DE SALVO	(Boston Strangler)
RICHARD S PECK	(Killed approx 7 nurses in 1 night)

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The list of murderers is inexhaustible. My own interest in murder case/pathology began when I first read a book entitled 'The Shoemaker' by Flora Rita Schryber. This book tells the true story of Joseph Kallinger an American murderer who at the age of 8 was told by his adoptive parents that 'his penis was cut off by surgeons to protect him from sin'. Consequently he suffered from nightmares about the surgeon performing the aforementioned operation. He also had regular hallucinations about a sharp knife which he saw hovering about waiting to get him. As time went on his condition grew worse until he was a total schizophrenic psychotic. His murders in adult life were of a young boy whose penis he cut off with pliers (a sort of revenge against his mother). Also he went on to kill one of his own sons in a similarly horrific manner. As his condition grew worse he went on a virtual orgy of rape and violence.

He was eventually sent to prison but because he had no drugs to suppress his hallucinations he would visualise the rotting severed head of a boy called Charlie floating about at the end of his bed, telling him to kill which he again attempted to do.

The story of Joseph's mental state and description of his hallucinations are extremely interesting and make this a book you won't easily forget.

Other sex murderers include Peter Kurten who could only achieve orgasms when watching blood gushing. At an early age he was found to enjoy killing and torturing animals, he cut the heads off swans and masturbated as blood gushed from the mutilated neck. Later in life he turned to attacking people to satisfy his blood lust. Kurten was eventually caught and sentenced to death for the murders of nine people. His methods of killing ranged from stabbing to strangulation and bludgeoning. Kurten was a sexual sadist of the worst kind imaginable. Many young children died before he was caught. At an early age he was known to admire England's Jack the Ripper and to his delight he became known as 'The Vampire of Dusseldorf'.

One of the lesser known but most amazing murderers was the infamous Ed Gein. Gein 77 years old died August 1984 at the Wisconsin State Mental Hospital. His story of hate for his mother and his house of horror are almost unbelievable.

To illustrate the world of Gein here is a short excerpt from the police reports written at the time of his arrest; (the police have just entered Gein's summer house). 'Bernice Worden's body was hanging upside down from a beam in the ceiling, steel meat hooks had been thrust through the sinews of her ankles, she was naked and her head was missing - her stomach had been slit open and she had been eviscerated like a deer'. Later various parts of what were estimated to be a dozen female bodies were found in Gein's home. Ten skulls lay in the kitchen of the summer house. In the regular kitchen in a box, next to the jars which contained up to five year old chewing gum, were human noses. On the stove in a pan of water was a human heart, more than a dozen women's faces had been skinned and made into masks, all well preserved with hair, ears lips and noses. Four chairs were found in the dining room all of which had been upholstered in skin. A head was found on a shelf, the skull of which had been sawn away just above the eyebrows, the head had been hollowed out and now was stuffed with old newspapers,

CHARLES STARKMETHER	(Killed 11 - psychopath)
H H HOLMES	(Killed 27 people)
CHARLES WHITMAN	(Killed 16 people)
DEAN CORILL	(Killed 27 people)
EDMUND KEMPPELL	(Killed 10 people)
JOHN WAYNE GASEY	(Killed 32 people)

The list is never ending, the depth of perversion unbelievable. Dean Corill was said only to achieve orgasms whilst having oral sex with decapitated heads, which he did on several occasions.

In order to try and stop these crimes the minds of the murderers must be studied if we are to learn anything.

To hang them is to almost invite future murderers, as when we as a Society kill the insane, what can we expect from the insane?

Article by Vince WIDDOWSON

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JAPAN

CONSIDERATION ABOUT JAPAN BY TAKUO NAKAMURA

Well, first of all, what is your impression of our country Japan? You may hit upon such things as Kung-fu, kamikaze, Fujiyama, samurai, and so on. But, to be frank with you, these elements are not so deeply rooted in our daily life. I feel that many Americans or Europeans have a quite Oriental image of Japan, but you'll be surprised to find our country so much westernized when you visit here. In a sense, Japan is a very strange (even mysterious) country because it has a complicated culture which contains both Oriental factors and Occidental ones. Anyway I guess you cannot understand much of Japan if you've never been there. So I'll explain what it is like to live here, political/social problems occurring here, mentality of Japanese people, etc. I hope this article will be good for you! Speaking of mentality of us Japanese, it is thought to be negative chiefly because we're apt to avoid communication with other people in comparison with foreigners. Perhaps none of you would deny this fact. This kind of mentality has characterized Japanese people from time immemorial, but it was not regarded as a bad tendency but valued highly as modesty or prudence in some Japanese classical literature. In other words, we prefer humbleness to positive activity! I don't think it is completely good, nor I say it is completely bad.

But I try to write about bad aspects of that mentality. Well, as many of the Japanese are not so politically-minded as Westerners, that is to say, most people are indifferent to politics and rarely protest evil laws by direct action. Probably it is because Japan is apparently a more peaceful country than any other nation in the world. And so, people come to think it is meaningless to argue about politics. Evidently it is a mistake because there're still unsolved problems, which potentially threaten our daily life, for example: the Minamata toxic waste scandal, Itai-Itai disease, Asio copper mine problem... (these three pollution issues were caused by factory waste.) Plus, as you already know, I think our biggest mistake was the miserable fact that A-bombs were dropped upon Hiroshima and Nagasaki in 1945. I really think people in those days should have resisted the authority of

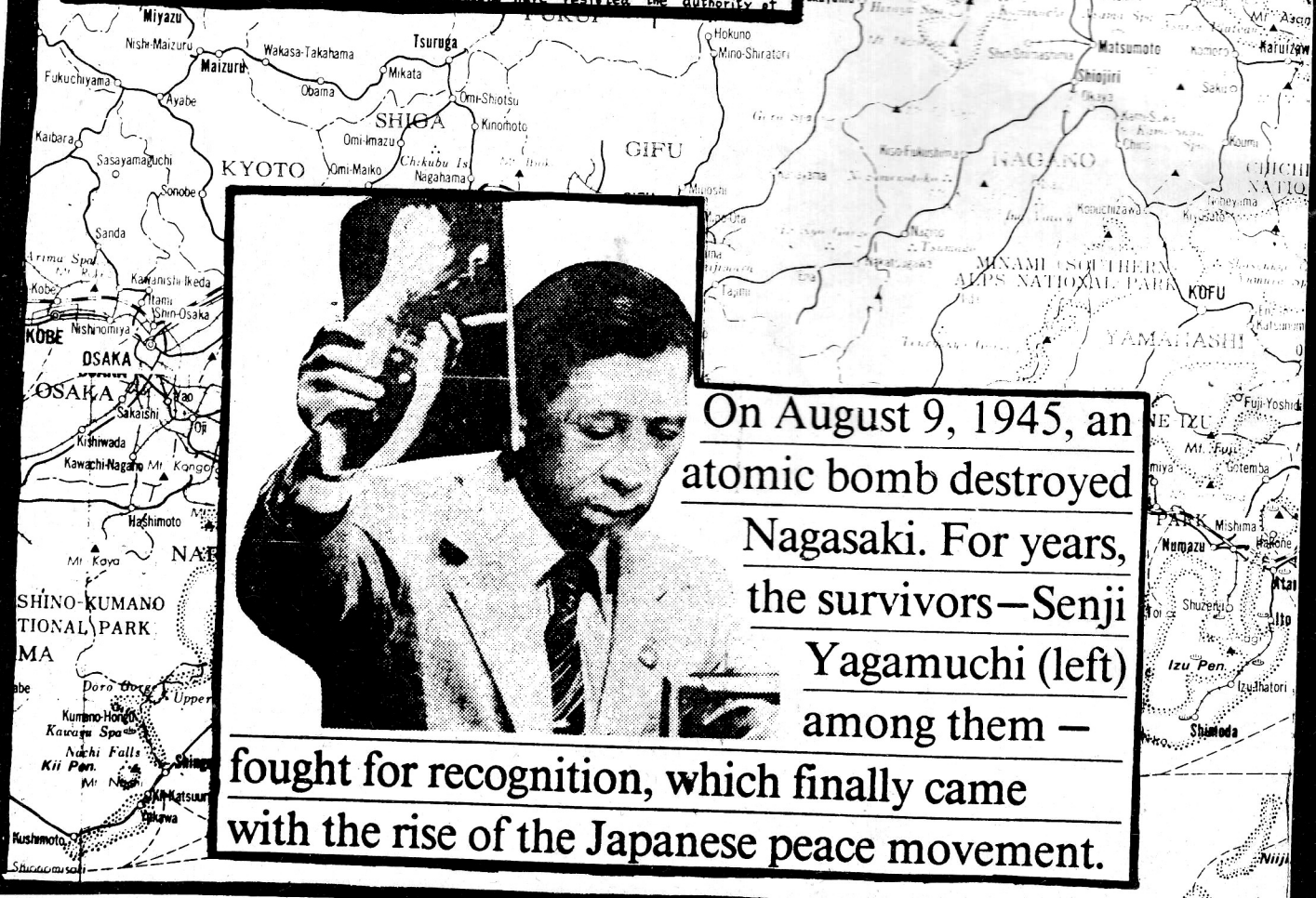


Mr Yasuhiro Nakasone:
pressing ahead



On August 9, 1945, an atomic bomb destroyed Nagasaki. For years, the survivors—Senji Yagamuchi (left) among them —

fought for recognition, which finally came with the rise of the Japanese peace movement.



the Emperor and army circles. But it was then very difficult for them to make those bastards stop the war, just as it's very hard to solve the apartheid problem in S.A. Anyway we Japanese have to recognize that it is important to become interested in politics in order to protect ourselves.

I'll tell you the latest political issues here! Now, our worst prime minister Yasuhiro Nakasone try to introduce the new indirect tax called "Uriage-Zei."

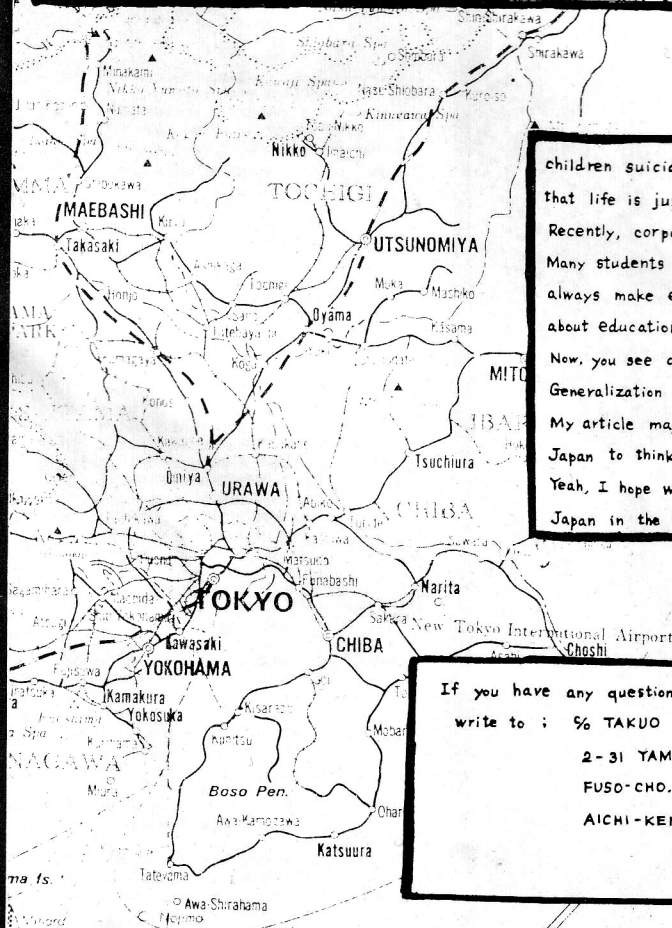
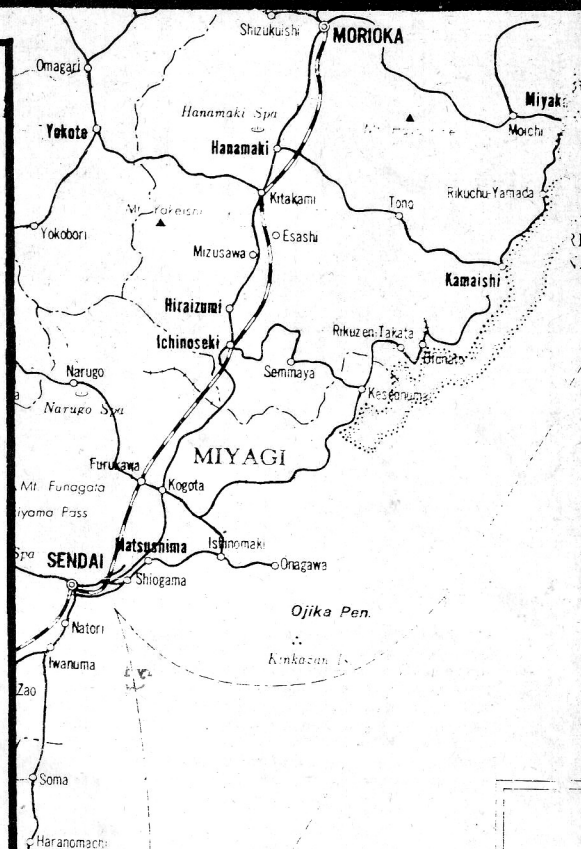
If he accomplished his malicious ambition, the price of various commodities would be higher and higher. I think this bill of tax reform is almost as dreadful as AIDS. He intend to rob us of much money and appropriate it for war expenditure.

Fortunately, as opposed to the usual negative response, many local people refuse to accept it and try to repel the Nakasone Cabinet. So he cannot but retreat in the near future. I suppose this trend is pretty good, for many people have opened their eyes to political issues. Nakasone professed that he would not introduce new indirect tax anymore in a campaign speech last year. But, what he's doing now is obviously the violation of the promise. He try to contribute not to us but to Ronald Reagan!

He's betrayed us!!! I expect his arrogant attitude will lead his Cabinet to collapse. Well, let me tell you another thing, which has something to do with Japanese social sick phenomenon. Do you know that Japanese salaried-workers usually work about 50-55 hours a week? Some of them devote themselves to their companies and even defy their wives and children. According to the Labour Standards Law, it's not allowed to work over 8 hours a day, but they violate it quite easily. They're so diligent that they cannot afford to know what humanized life is like. Money and authority are the most attractive things for them it is a shame!

Also, many Japanese children go to specialized school after school. I feel much hostility from this, because they seem to be brain-washed and have the aspiration to become rich in the future. They more or less yearn after luxurious life!

I'd like to ask them, "Are you human beings, or robots? Is money so important? Is honour so important?" I think such excessive education makes some little



children suicide here in Japan. Although they're very young, they've learned that life is just mere transient. What a tragic fact!!!

Recently, corporal punishment by teachers has also been a serious matter. Many students are damaged by them not only physically but also mentally. The teachers always make excuse for their crimes by saying that they were too enthusiastic about education. I think Japanese education is quite distorted.

Now, you see our country has many bad aspects! But, please don't generalize!! Generalization and prejudices lead big mistakes at times.

My article may include a bit of exaggeration, so it's the better way to know about Japan to think with your own brains!

Yeah, I hope we'll be able to create better relationships between your country and Japan in the future..... Lots of love and peace to you!

If you have any question about Japan or Japanese HC/punk scene,
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FUSO-CHO. NIWA-GUN
AICHI-KEN, 480-01 JAPAN

(I. R. C. please !)

Okinawa Islands

Kume Is

NAHA

OKINAWA

ISLANDS

OGASA

B.G.K.

B.G.K. is

TONY - Guitar
RENE - Vocals
MARCEL - Drums
MATHUIS - Bass
WOUTER - Phone, Van
MARTIN X - Secretary

INTERVIEW BY JOHN

1987 finally saw the arrival of Holland's premier hardcore band B.G.K. to our shores. Whilst they were staying with us I managed to interview all six members of the Band (four musical and two non-musical) and I was very impressed by their down to earth attitude and the way they have managed to keep their feet on the ground in the face of increasing cases of co-option by major labels, growing rockstaritis, ignorance and discomen by 'larger' bands for the scenes that spawned them. Fortunately, B.G.K. are an exception to this disturbing tendency, so, I sincerely hope that they continue to exist within the same framework (ideally) as they have done since their outset, I have every confidence in them. Meanwhile, here's what they say

JOHN: O.K. you've been here a week now, give us some of your impressions of what you've seen here so far. Has it exceeded your expectations in any way, judging from what you (Tony) have said in various zines you seem to have a low opinion of the British scene in general, so, any changes now you've got here?

TONY: Basically it's what I expected with a few surprises. There's still a large portion of that early eighties 'Britpunk' thing. But saying that I was surprised at how many gigs we got here that were independently arranged and we have met some cool people since we have been over here, I'm saying this but we are still only half way through our tour at this point.

MARTIN X: I disagree with Tony a little, cus so far I have been quite impressed as I had little or no expectations of the hardcore/underground scene in the U.K. This outlook is possibly a good one to start a tour with as we are not going to be let down. I too was surprised at the amount of gigs we got, the only other country in Europe where you can get so many gigs is West Germany, so, that was a good start.

TONY: As I was saying earlier there is still an element of that macho studs and leathers type thing, but that's not really so different from the rest of Europe, this transcends right across Europe so you can't really single out the U.K. for having more of these kind of people who contribute little to the scene than any other country.

JOHN: Tell us about your tours of the U.S.A, because your attitude to the States seems to have changed from after the tour of '84 to the tour of '86, elaborate a little on these changes

RENE: I enjoyed the '86 tour as much as the '84 tour.

TONY: In '86 there seemed to be a lot more commercialism creeping into the whole U.S. scene than there was in '84.

WOUTER: The main differences between the U.S and Europe is that in Europe the scenes are run by groups of people working together from the inside, who care about the scenes they are in. In the U.S it seems that in each different place it was only about one or two people who were contributing anything to their individual scenes.

JOHN: There is a theory going about that people in the U.S seem to lack any long term commitment and that is the main difference between the U.S and Europe.

WOUTER: Yes, that's probably true and it's usually those one or two people in each different place that contributed something that tend to lose interest and this is a problem because when these people leave, the scene in those areas tends to stagnate, as it was left in the hands of only a small number of people instead of a whole group working together.

MARTIN X: Generally, people involved in the U.S scene seem to be a lot younger than their European equivalents. There seemed to be more of an attitude of token rebellion particularly on the second tour.

JOHN: Tell us about the evolution/growth/change of the punk/hardcore scene in Amsterdam. Was there a heavy U.K influence in the beginning stages (late Seventies)?

PHOTO: DARREN LEACH.



TONY: It started out as just a total copy of the early English scene with copy bands and also a lot of U.K bands playing in Amsterdam because it was so near. After that it got a little blurry, at the time of bands like Anti-pasti (early eighties), who were coming over, that was at the same time as the real underground bands in Holland started to emerge and get together unlike before this when it was like funk bands going punk for a while to try and make a quick buck and of that period (late seventies) there is absolutely nothing left now. Then from about 1980 whatever bands like The Ex emerged and there was more bands influenced by them, who are still around now, that was the start of the real underground scene in Amsterdam.

MARTIN X: At this point people started really working together to create an underground culture, a real alternative, not fashion or music based, so therefore there was not the split into factions as it seems to be in the U.K.

JOHN: Explain a few, if any of these differences you've mentioned?

MARTIN X: In Holland, there is an entire underground scene not broken up into little individual scenes like there are in the U.K.

WOUTER: In the U.K there seems to be different factions that are disjointed and don't really come together, I think this is the main difference between the U.K and Holland.

JOHN: To continue on the general theme of Holland, explain some of the political differences between here and there. For instance, what kind of government is currently in power, what is the role of the Dutch Royal Family and how did Amsterdam become so liberal?

WOUTER: The party in power at present are the Christian Democrats who are, more or less the equivalent to the British Conservative Party, but not quite as brutal.

MARCEL: As with most Western countries, there has been a general shift to the right, but, unlike the U.K or U.S in Holland it's not quite so obvious.

MARTIN X: Amsterdam has got a liberal laid-back image but that is slowly changing now. The new laws on squatting etc are making progress increasingly difficult. Amsterdam's supposedly liberal image was fought for over a long period of time, it was not always like that, now we are having to fight to keep it at the same level.

JOHN: To me Amsterdam seemed very different from the rest of Holland.

MARTIN X: Amsterdam is the cultural centre of Holland, therefore it attracts lots of young people as a lot is happening there, a little like London is in England

JOHN: But Amsterdam seemed more uniquely different to the rest of Holland than London is to the rest of England, it's like it's more than just a capital city.

MARTIN X: Yeah, that's kinda true.

JOHN: Also for reasons of curiosity, what is the role of your Royal Family?

WOUTER: It is pretty much the same as your Royal Family, just figure heads with no real power or say.

JOHN: B.G.K has been in existence for a long time now, your output includes 2 full albums, 2 tours of the U.S.A, extensive tours of Europe, so where can you go from here? Also, how have you managed to maintain your ideal/credibility when so many bands

that started out in the same period of time as yourselves have gone other directions or just dissolved?

MARCEL: We just don't want to give up our ideals, it's not so hard. Other bands may be willing to change everything, we could change our music or whatever but not our independence.

JOHN: It's very tempting for bands to go more commercial, if there's a guaranteed sum of money the like you've never seen before it must be quite tempting to forget about things like door prices, who you're put on the bill with etc. Our policy is to keep door prices down and not play with bands whose lyrics/attitudes we don't agree with, of course you can't be 100% certain all the time but you can still try. For instance, in New York we were offered a gig with Agnostic Front and Cro-Mags and we declined that offer.

JOHN: O.K, so where to from here?

JOHN: At the moment we don't really know what the immediate future holds for us but I'd like to do another album another tour etc. (laughs all round).

That's more or less where the interview ended, so let's hope that B.G.K does continue in some way as they still have an awful lot to offer in terms of energy, commitment, fresh ideas and general enthusiasm. Good luck guys !!!

PHOTO: DARREN LEACH.



Write B.G.K at
B.G.K
C/o VOGELSPIN RECORDS
P.O BOX 70397
1007 KJ AMSTERDAM
HOLLAND

PHOTO: JENNY PEERS.



VIDDY WELL, LITTLE BROTHER
VIDDY WELL

Good morning square eyed video viewers, who've no doubt seen all the films I'm about to review the night before in one big orgy of whatever you may call it.

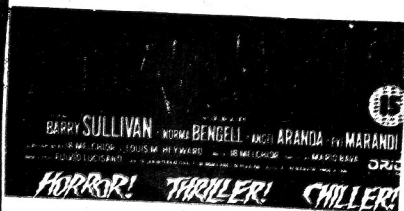
No, this isn't any conventional review corner partners, no 'Romancing the Stone' or 'Out of Africa' here friends. It'll be stuff like 'Driller Killer' and 'Pink Flamingoes' (not this issue though!). Yep, it'll be your average exploitation - science fiction - horror - cult, whatever you want to class it as obscurities. I won't make any attempt either to provide a 'Preview Corner' as no doubt they'll be out of date by the time the magazine goes to press.

Anyway video is that magical medium for always, most of the films are available anytime in your High Street Olde Video Shoppe! Some I admit may be rare for various reasons (usually connected with the Department of Public Prosecutions or Video Recordings Act) but I'm sure you know someone out there who has a copy.

Because all you boys and girls will want to rush out immediately and rent the films I'm about to mention in such exaggerated prose I'll give some indication of availability and certificate rating in brackets. A word of warning though, two types of identification, watch out for the shops that charge £5 insurance to ensure you don't join every club in town. You shouldn't have to pay more than £1 for some of these titles, that's cheaper than the local Odeon!

This year 'Street Trash' has been released along with lots of ancient horror 'classics'. Well done RCA/Columbia for not releasing 'The Incredible' (My God it's his ear) 'Melting Man' and certainly not for 'Fright Night' (18).

It's those support features for the above mentioned that I'm rabbiting on about, things like *Planet of the Vampires* (15) and *'Scream and Scream Again'* (18) in marvellous gaudy covers.



'Planet of the Vampires' is a 1966 Mario Bava Italian science fiction movie featuring a crew of 'crackly leather' clad explorers with slicked back hair who wander around a barren planet while each is possessed by some mysterious (Yoda?) force, hey, didn't I recognise that image from *'Alien'* (CBS/Fox 18), quick where's the rewind-cue button, a sound track that's probably out of *'Forbidden Planet'* and a spacecraft that doesn't do much except look like a pop art sculpture. It's cheap compared with *'Galaxy of Terror'* (1961 Warner 18).

'Scream and Scream Again' has been on T.V but hasn't been shown for ages. Last time around I thought it was a load of rubbish but as the years went on and taste declined in the wake of all those video nasties etc, I can appreciate it more. *'Scream'* is one of those British on the edge of splatter films made in the Seventies when Britain had a film industry. As usual there's always the swinging sixties scene (now very embarrassing). The story line is very disjointed and concerns a developing totalitarian state (you can tell from their insignia which always manages to look like the Nazi Swastika) who employ a scientist (played by none other than Vincent Price) to create 'composites' i.e perfect beings from the good bits of other people.



The main part of the film is taken up by a police investigation into some violent 'vampire' killings done by a composite who I think styled himself on the late Andy Warhol (who's death didn't prompt any showings of *'Flesh For Frankenstein'* on T.V). This film has some good shock bits namely several scenes where a jogger having collapsed while out for a run wakes up to find his limbs rapidly reducing in number.

Then there's the bit where Andy Warhol tears his hand off in an attempt to escape from some handcuffs (no spurting blood though - remember this is in the U.K in 1969!) and oh yes, lots of jumping into acid baths. What's best though about this film is the cover art which has a poor young dame half immersed in an acid bath - one half skull, and bones plus one half undissolved legs (freshly shaven) sticking out the top. Yes a little silly, but a good cover though.



STREET TRASH
Directed by Jim Muro.
Produced by Roy Frumkes.
Written by Muro and Frumkes.
Special make-up effects:
Jennifer Aspinall.
Music by Rick Ulfick.
Starring: Vic Noto, Tony Darrow,
Bill Chepik, Jane Arakawa.
97 mins. Cert 18.
Released on video January.

'Street Trash' (Avatar Dec 86 18) is a recent production and probably more widely available. Described as a modern day 'Huck Finn' by its Director the film is odd to say the least. There's this here booze called 'Viper' which is found one day in the basement of an off-license (prohibition made as well) which makes people melt in very colourful and messy fashions. The prime victims are vagrants because the booze is sold cheap.

A cast that looks in my opinion, like most of them have undergone plastic surgery and gloriously goocy effects, flying meat, a game of piggy in the middle with a severed penis and a decapitation by oxygen cannister !!



What about *'Nightmare Weekend'* (1987, 18) yes the latest piece of rubbish arrives on my doorstep. Actually this one's quite good if you forget about the macho hunks and the 'ooh lover boy I'm just begging for it' slag-bags who much to my annoyance seemed to disappear into a non-violent future.

I think there was some narrative coherence somewhere. Apparently this couple have this computer run by a glove puppet named George and this computer creates silver spheres (a la *'Phantasm'* or *'Glitterball'*) that do nasty things to people i.e burrow or just sit in the mouth of their victims and make them die of embarrassment. Lots of soft core bits as you might imagine, maybe this *'Glitterball'* is a voyeur as it always gives its victims time to indulge in foreplay before something happens to them.

THE AVATAR FILM CORPORATION

PRESENT
NIGHTMARE WEEKEND
WELCOME TO THE 21ST CENTURY OF TERROR
Nightmare Weekend is the story of a desperate, evil woman who manipulates a computer with the ability to warp people's minds, by shooting a tiny silver ball through space which then implants itself in the head of its unsuspecting victims transforming them into crazed mutants.
The computer program was designed by the brilliant Professor Brake to benefit mankind, but in the hands of his evil assistant Julie, the technology is reversed.
Bored with experimenting on animals, Julie has invited three beautiful young girls to participate in a seemingly innocent experiment. With the girls settled in, Julie activates the computer and modern technology gets out of human control with terrifying results.

Motorbike gangs, personal stereos and rollerskates all make an appearance as does a fairly liberal amount of obligatory gore. If it were a 'video nasty' it'd be a prized possession, by 'Tronix Inc' the people who brought you *'Toxic Avenger'* - this one's much better.

That's all for now. Next issue? Who knows.

Nick



GORE CORNER

SO WHAT IS SKATEBOARDING?

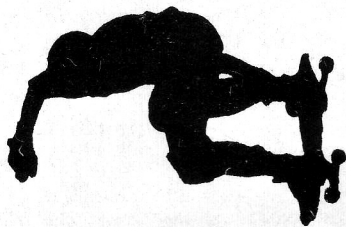
"Skateboarding is just another facade
in the City another way of life"
Mark Mardon Frank Magazine

"Skateboarding is to make some of your
wildest dreams come true"
The Complete Skateboard Book (1977)

"Skateboarding is about shredding and
having fun"
Skater Future Primitive Video

You! Yes I'm talking to you! You footbound
fool who dares to mock this noble skater
careering down the city streets, you
just don't know do you, you really don't.
How can I explain the gut-bust adrenaline
rush of dropping-in, that rapid horizontal
to vertical movement that never seems
natural. The falling at speed towards
the flat-bottom hoping you won't slam
heavily into the opposite transition,
a real heart in your shoes and stomach
in your skateshorts move on your first
shaky attempt.

For years of non-skating I still get
'that' feeling when spotting a nice brick
or concrete bank (not Lloyds, turkey),
that tingling when I heard the urethane
roar of the occasional passing skater,
Oh and the smell of griptape glue!



P.A.



PAV

Skateboarding is NOT a sport despite
the efforts of some (Frank Hawk of the
American N.S.A) to make it such, safe
ramps, good behaviour, nice clean-cut
competitors, none of the street grime
to spoil its Olympic potential. I hate
competition and competitions, let me
slip off on one of my secret pain and
pleasure trips exploring this concrete
landscape, challenging my gangly frame,
that's why I skate, it's personal for
me, I don't care a flying fig who is
better or worse at skating than I.
I'd rather share ideas, tricks, moves,
attitudes. It's all up to No. 1.
"Do what thou wilt" open thine
eyes and see the myriad possibilities
of street and wall, concrete, wood, pick
up your skate and go, flow, no surf to
wait for, courts to book, teams to form,
just get out and do it.
Of course if you live in the Gobi Desert
or Iceland it ain't so easy, but what kind
of asshole goes to live there anyway!

"The landslide takes place in our minds
as skaters. In this ride, we need to
overcome such internal obstacles as tension,
lapses in concentration, ego-tripping and
self doubt"

Charles E Nelson M.F.C.C Skateboarder Magazine 1977

Yeah! you see skating is even the panacea
to all your psychological problems, a cure
all, it resets your brain (but ruins your
body!). Now can you resist the lure of the
board?

You must have noticed how popular it's all
becoming, yuppie emporiums Next and H & M
have used skateboards in advertising, the
music papers jumping on the skatewagon, it'll
no doubt get really big this summer, but
soon it'll go back to it's home, underground,
with its faithful devotees. This modern,
unreal hi-tech, concrete world was really
created as a giant skatepark, only its
inhabitants have been conned into thinking
it's for living in! Only we chosen ones
know the truth, believe my words, buy a
skateboard, it's your destiny.

SKATE:- Board, short narrow board on
roller skate wheels allowing quick
movement along pavement etc.



MEZ

TUESDAY 10.3.87 A SKATE FABLE

A makeshift jump-ramp,
For Sale sign and bricks,
Air Attempts
Subject executes uninspiring launch,
Landing neatly with both feet squarely over trucks.

SNAP !

One three month old Jeff Kendall deck,
Treated with care and restraint, bisects neatly along imaginary line
drawn between rearmost rail-mounting holes.
Fellow skaters stare in disbelief at lack of effort and force required
for £40 worth of deck to turn into firewood.
Subject shocked
Sits talking to young skate-rats
One of whom offers his skateboard for subject to ride.
Subject carefully skates and upon launching into tame ollie

SNAP !

Subject swears very loudly
More firewood.

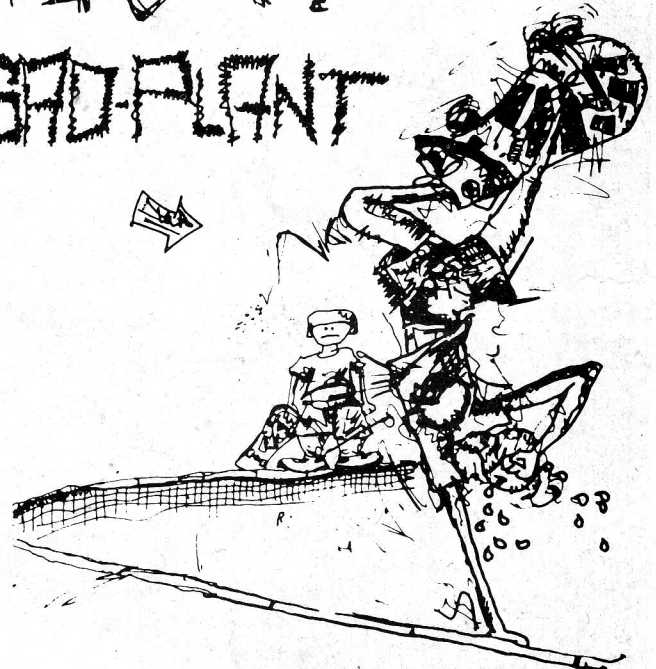
MORALS TO BE LEARN'T

- 1) Do not buy pre-drilled Decks .
(above was pre-drilled for rails, tail and)
(nose, who knows with how much care, or with)
(what power tools.)
- 2) Santa Cruz Jeff Kendall Decks Snap.
(one snapped in the same place the previous)
(week at the same Skatespot.)
- 3) Do not skate on other's boards .
(unless you are rich - I owe him money)
- 4) If you weigh 12½ stone and are over 21,
maybe you should take up golf instead !



TRICKS FOR YOU
TO LEARN!

SAD-PLANT



The Broad Marsh

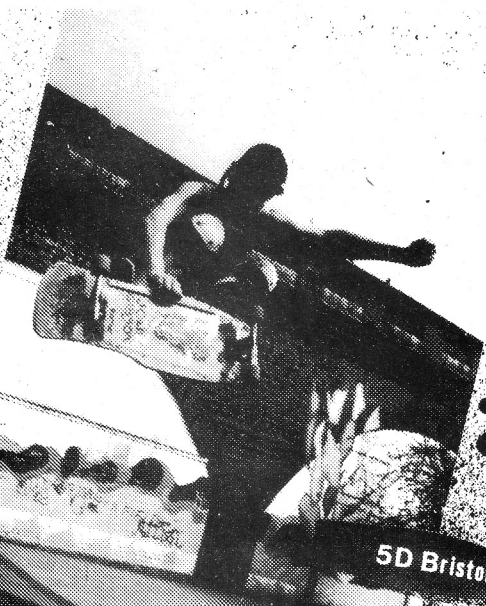
X-POSED

photos: Tristram

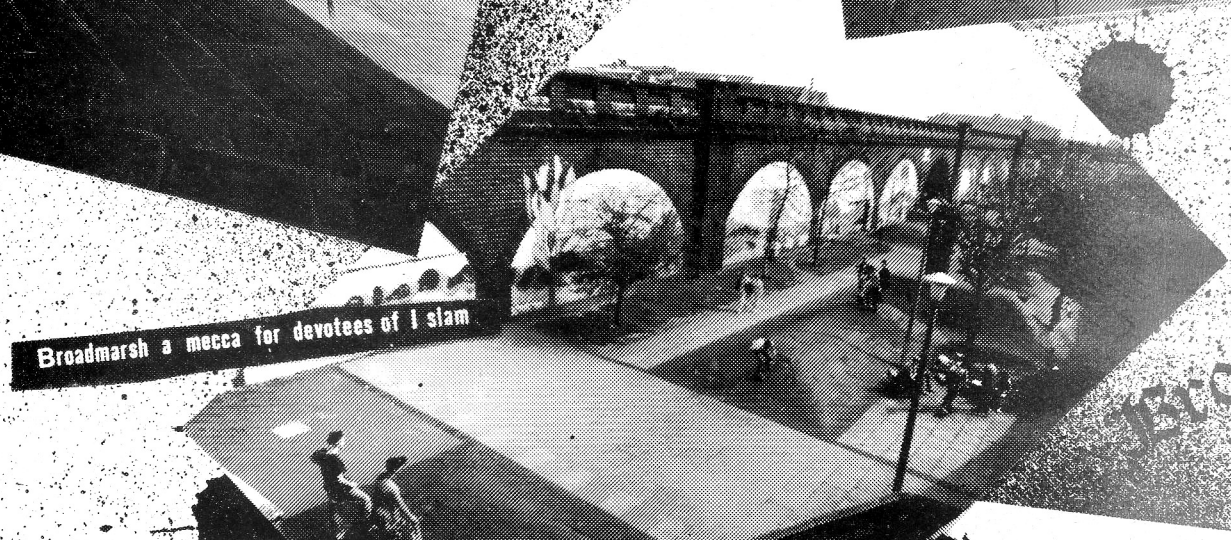
skaters:
Paul Wheat

Jeff Fenn

Key...



5D Bristol skater



Broadmarsh a mecca for devotees of 1 slam

Broadm



marsh

Mark Revel



AG

RAIDIN' LARDERS AROUND THE WORLD WITH DAVE ROSS.



**DON'T LET THEM
CON AUSTRALIA
AGAIN**



PHOTO: DIG

DAVE ROSS, Australian, writer of Perfect Transition and Object Dismembered zines and drummer for Civil Dissident (now defunct), left his native Melbourne for 10 months of skating, moshing and raiding larders around the world. This is his story, the story of one carrot topped maladjusted male, his loves, his Vans, his journey into the heart of the hard-core world, a savage and mysterious voyage that encircled the globe - a desperate search for the truth

TEN MONTHS ON THE MOSHING TRAIL

Well, it started in June 1986, for the first five weeks I was touring in America with Vicious Circle from Melbourne, we did about 10 or 11 shows and played in L.A., San Francisco, Arizona and Texas basically. After that I hung out in L.A., did some stuff for Flipside, went to see some Bands and skated. I went to Boston and worked for a couple of weeks, went to D.C. for a couple of weeks, then New York, Connecticut, Rhode Island and a couple of other places. Then I went over to England for about three months and hung out and toured around with these prats from Nottingham, with the G.I.'s. I did the second issue of my fanzine, (Object Dismembered) over here then went to Europe for three months. I was in Amsterdam for five weeks, Switzerland for four or five days, Italy for just over two weeks, Germany for just over two weeks, France for three or four days, then back to England where I've been for two weeks.

INSPIRING

The one thing that's like totally impressed me has been the people I've met. The obvious benefit of touring around is you're gonna get to see different places, walk up the Eiffel Tower and do all these wierd things you never thought you'd do, that was the thing I was looking forward to most, but it was meeting and relating to people on whatever level in different countries around the world that was so incredible, there's so many inspiring people! Since I've left home I've made so many friends and I've so many incredible memories thanks to those people.

UNEXPECTED

It's like the unexpected is always the thing that sets you back and makes you think 'shit!' when I came back to Dover from France someone planted a bag of dope in the ashtray in front of my seat. Customs Officers came on when we got back on the bus after going through Customs, asked me into the Office and interrogated me for about ten minutes. I thought they were going to put me in gaol!

HEY DUDE!

Working in America I had to fake an American accent and make up a Social Security number, that was in Boston, I said I was from California cos in America all the accents are different within the accent so they couldn't tell if I was Californian or not, which is just as well cos I had a really bad accent! They fell for it for a month and I got more money to travel.

THE WORST THING YOU'VE SEEN

Dig's belly !!! (manic laughter)
No, it's different. things like the state of oppression in Italy, going into a gas station and a cop comes in with a sub machine gun hanging over his shoulder, that really spun me out cos I'm not used to anything like that. Some of the experiences with Bands who have a pretty good reputation, who I now think of differently, such as 7 Seconds, D.R.I., M.D.C., sort of disturbed me because people look up to those Bands and somehow I feel they're not everything they're made out to be.

I don't usually look upon something as a bad thing, because usually if something bad happens to you, you learn a lot from it, it's more of a learning experience rather than just getting totally bummed out about it, you learn to handle the situation if it comes up again.

SKATING AND THE ROCK STAR SYNDROME

It really sucks, it's pretty obvious in Thrasher that the whole thing's hyped up and the skaters are made out to be more than skaters. The fashion aspect is coming into it so people like Christian Hosoi think they're really hot shit, then again, I stayed with Spidey Detremond who is a pro skater on the Santa Cruz team and he was a totally cool guy. It depends, I used to skate at this ramp in L.A. where

a lot of the L.A. skaters skate, like Eric Castro, Lance Mountain, Jeff Grosso, Jeff Kendall and Jason Jesse and they were all skating and having fun and didn't care about who was trying to impress who or anything.

Obviously if there's a contest they're out to impress and out to win money, the main motivation is to get more money which surprised me, I didn't think that it would be such a big deal and going to a contest was to try and be the best, but a lot of the time it was to try and make money!

LONDON SKATERS

The attitude in London is 'let's pretend we're from America' let's use all the American expressions', we use them in Australia but we don't pretend we're from another country. Also there's a lot of glorifying of the good skaters, and they've got really big ego trips, not mentioning any names but when I was at the Crystal Palace competition, it was like 'Get out of my way'.

MUSIC PAPERS LATEST HYPE

They haven't got a genuine interest in it lasting, it's the same as what's happening with the Stupids and hardcore, it's just a passing thing, it'll just fade out, which won't matter because the people who want to do it will do it anyway.

BIG BUCK SKATE FASHION

I confess to having a pair of Jetson shorts that was just for fun and I got them free, it doesn't worry me because I don't get into those sort of things. I wear Band T-shirts and hooded sweat tops, but it's not a conscious thing I make a big deal of, it's each to his own I guess.

MAN WITH THE VANS

I got three pairs in America, and three pairs for friends, in Australia Vans are about £50 whereas in America they cost about £20. This pair have lasted for ten months!

THRASHER PEOPLE

Real nice, I was surprised, I expected Kevin Thatcher to be riding around in a Porsche whereas he's got this beaten up old car with a few Thrasher stickers slapped on it.



BIG IN THE U.S.A

When I was at Oceanside (street camp) there must have been at least a thousand people looking on and cheering, so it must feel good for the skaters who are competing, the whole feel is 'Go, go, fucking yeah!!!! It's really cool to have that sort of support, but at the same time there are all these California surf types and it's all 'Hey Dude'.

Oz

It's totally different, in Australia people are amazed when you ride down the street on a skateboard because they just think it's something that died out in the 70's. The second issue of Perfect Transition sold 500 and I'm sure that the majority of skaters don't buy skate fanzines so there must be at least 1000 skaters. They have a much more hardcore attitude than the skaters in America because in America everything is laid out for them, skateparks, contests, tours where pro skaters go round all the towns, in Australia you have to build your own ramps, you have to do so much more. Everyone builds a half pipe or a quarter pipe some time in their lives, but usually it doesn't stay up very long. We do a lot of street skating which is more fun anyway. We used to have one ramp at my friend's place in Bayswater and his dad took an axe to it, he came home from work to find his ramp smashed to pieces.

I think in Australia the attitude to skating is a much more genuine thing because the stuff is so expensive, when I left it was \$110 about £60 for a deck, trucks are like £30 each, it's just ridiculously expensive, in America you can get a board and it's not such a big deal if you throw it away, but in Australia you've spent all this money so that's an added incentive for you to keep on doing it.

VEGGIE

A personal decision, half for health, half because meat was getting really boring to eat. To be honest I think most of the people in the hardcore scene are turning vegetarian because other people are doing it. I can't stand looking in a butchers shop but I wouldn't go and smash the window, once I put some graffiti on a butchers window and thought I was really rad, then I realised how stupid I was. It's their decision, I wouldn't tell anyone not to eat meat. Racism and sexism and that sort of stuff I'd say to anyone that they're bad, but eating meat is something to be left to the individual.

TWINKIES

It's really funny because in California Tommy Stupid just ate loads and loads of Twinkies, it's like this disgusting little jam roll with artificial cream, you can leave a Twinkie on a shelf for 25 years and it will not go off!

GIRLS IN THE SCENE

It depends from country to country, there's a minority in England but in America there's a lot of girls in the scene and in Italy and Amsterdam. In Australia, Melbourne's probably got the highest proportion of girls in the scene, I've been in 5 or 6 Bands and in at least 4 there've been girls.

AIDS

There was this guy Gerod Poy who used to be a shitworker for M.R.R., he's working out in Australia on computers and he told me that the AIDS scare is more paranoid in Australia than San Francisco where he used to live. The paranoia must have grown tenfold since I've been away. I'm pretty shit scared of it to be honest.

CONDOMS

I don't want to bring my booming sex life into this.

IS IT BOOMING?

No comment!

WHAT HAPPENED TO SKIPPY

He got done over in the new release of 'Texas Chainsaw Massacre', it hasn't been released yet, Skippy gets chopped to bits and put in meat pies and sold in milk bars all over Australia. A milk bar's a place where you get bread and milk and the local paper run by the Mafia!

FASCISTS

We have this organisation in Aus called National Action which is a bunch of radicals pretending to be the National Front, they go round putting up 'Asians Out' posters, Australia probably has the loosest laws on immigration of any country because it was founded on immigration, there's no such thing as a true Australian. There were a lot of Asians coming from Vietnam after the war but the total amount of Asians in Australia is something like 96,000 which isn't even enough to fill M.C.G., where we have our football, on grand final day. It's just that they move together in a few suburbs in Melbourne so people start chanting 'Stop the Asian Invasion'. Basically they're a bunch of dicks who try to appeal to 16 to 20 year olds who are very vulnerable at that age. That was what 'Nazi Choice' the Civil Dissident song was inspired by.

ABORIGINES

It's a really difficult situation, it's similar to the way the American Indians are treated. The first settlers started doing trade with the Aborigines, Melbourne was bought for a few jewels and as the whites had more control they moved in on Aborigine land and the Government claimed rights over their sacred sites. There's been a really big fight over the last few years to reclaim a lot of that stolen land, but the fact is that Australia has the largest uranium reserves in the world and a lot of uranium is under sacred sites, so the Government won't give the land back to them. Australia is mostly desert so they get kicked out into desert reservations where they've got tin shacks and appalling living conditions, they just get bummed out and depressed. Alcoholism is a great problem, they have no inspiration to do anything because they feel their whole purpose in life is lost. Basically they've been shit on from a great height.

SCHOOL

Other's pouch, is called a joey. is known as a mob.

There's a lot of alienation in schools. You get most of the Aborigines in the Northern Territories and Queensland and parts of Western Australia, all the outback regions, so they always group together and have Aboriginal schools. There's not many Aborigines in Tasmania because in the late 1800's there was a mass genocide.

T.V

'Neighbours' is God!! One good thing we do have is a Channel 'O'. It's a multicultural station where you can see shows in all different languages sub-titled in English, we get a lot of Rad British series like East Enders! Coronation Street! and all the good shows!

INDIE FILMS

'Crocodile Dundee' was a big underground success!!! There's a real good cinema 'The Valhalla' in Melbourne that shows all these underground films.

SQUATS

It's not a big movement but there is a Squatters Union in Melbourne. A couple of years ago a load of punks got this incredible house, they made a ramp and used to have gigs there.

ANTI NUKE OZ

It's bullshit, there are around forty different satellites around Australia, there's one 9km from the centre of Melbourne which is a tracking station for Russian Nuclear Subs. There's a place in Western Australia where they did atomic bomb tests in the 50's. So little was known about it that the only advice was to turn your back to the blast a km or so away! What happened was they'd drop the bomb and people could see the bones of their hands through their skin!

PATRIOTISM

In America the patriotism is sickening, you drive the freeway in L.A and you see these big confederate flags which is the symbol of slavery. In Australia there was a campaign called 'Advance Australia'. Because we're so close to Asia, countries like Korea, Taiwan and Hong Kong who all have slave factories making toys and things, there weren't enough Australian exports, so they were really cutting Australian industry. They had this plan to advance industry and it became a real patriotic thing like 'Get Your Back Behind Australia'.

SKIPPY

THE BUSH KANGAROO

CULTURAL AMBASSADOR

So many people have said they want to go to Australia usually it's I'd love to go to the States, it's a matter of mystique, people know fuck all about it, all they know is kangaroos and Civil Dissident! Without being patriotic, I think Australia is one of the best countries I've ever been, the only other place I'd like to live is Boston in America.

ON RETURNING

Civil Dissident may be reforming, I have intentions of putting out a couple of records helping out with a friend's fanzine called 'Palative (?) Treatment' which looks like becoming an Australian National zine similar to something like 'Trust' in Germany. I'm just trying to get involved in different elements of the underground scene, I had an offer to join 'Mass Appeal' but I didn't wanna move up to Sydney, but that would be the one Band I'd really like to join. I can't avoid music, it's one of my main loves, also I want to do another skateboard magazine, continue Perfect Transition which is something I've been doing the past few years. I'm going to do No. 3 of 'Object Disembered' and just finish off all the interviews I did in the States then I'll just help out with 'Palative Treatment'.

I'll always be skating, it's just like eating, I can't give it up!!

WHY NOW?

I've just run out of money and I'm missing my family (sniff) and missing my friends ten months has been a good stint but I'll be back! Everyone should travel at least once in their lives, even if it's only to just a couple of countries. I've learnt more in these ten months than I did in years of school. I only paid for three nights accommodation it's really good, there's a whole network of people helping out.

LAST WILL AND TESTAMENT:- IS ZINC CREAM BIG IN OZ?

Is zinc cream big in Oz? Are chips and peas big in Nottingham!

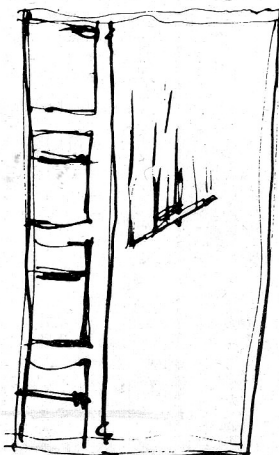
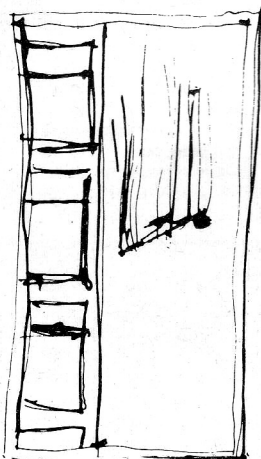
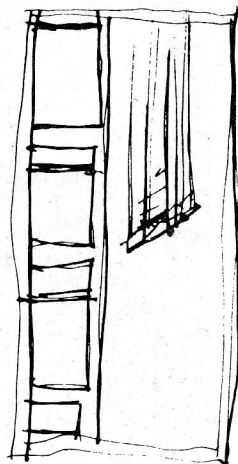
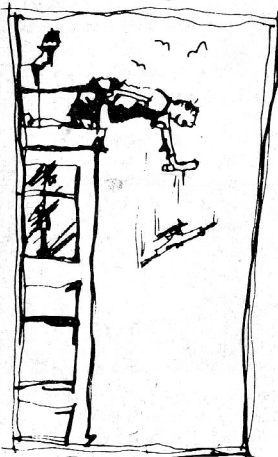
I'd like to thank everyone who helped me out, I'd help those people if they came to Australia. There's no way I could have done it without the support of those people.

Heresy are a really good Band, everyone should go and kiss the singer on the forehead and don't forget to buy the record!

And so he left, or did he? I heard after the farewell party in London he wasn't allowed on the plane due to totally excessive baggage so he left a week later. No doubt someone's larder suffered another weeks heavy abuse!



TRICKS FOR YOU TO BURN! - AXE DROPS



CARTOONS BY MARK!!

LATE EXTRA..LATE EXTRA..LATE EXTRA

Slam city ramp now open somewhere in London, contact Slam City Skates for details. Ist comp was on 28th June... Concrete half-pipe on its way in Bristol....

Cafe ramp near Nottm. resurfaced, but only serious skaters allowed and a quid in the hand of the owner to help pay for the fence and new ply..... Horncastle ramp in splintered state but new ply money has been raised.... I think the latest Swansea ramp is now skateable, check it out through Rathite or Mutant zines....

From the 70's an old Nottm. skatespot has reappeared, one of the Hyson Green bowls has lost its filling of sand so is skateable, also many brick banks nearby, bit of a heavy area though, I got beaten up down there in the good old days.....

Nottms skate mecca, where followers of I Slam go to worship, the Broadmarsh Banks are not going to be turned into a car park, the place to meet the locals. Issue three of Skate Muties is now out with posey glossy cover, Benson and Hedges and Porsche adverts in the next issue.....

Get the killer zine Burly Obsession with Roskopp, Staab, Hackett, J.F.A., 7 Seconds and many more. 50p from Chris Shary, 2 St Peters Cl. Chursfield, Suffolk, IP13 7RG.

Another cool zine is Bomber Terrorzine, pure skating and stacks of photos. Write to S.P.B., Box 71a Penge Rd. London SE25. Free sweetie bag too! 50p (i think!).....

Skate Slate can be picked up from Tower Records but at 75p for 12 sides of hand-written chat with very dark photos, you might as well save another 25p and buy another fun fat Future Now! Just cos it's from the states doesn't justify the price.

Skate Tough me ducks.....P.A.

All Skate mail to
2 Long row, Shardlow, Derbys.

ZINES....ZINES....ZINES....ZINES....ZINES

REVIEWS BY PAUL...

SKATE MUTIES FROM THE 5th DIMENSION 2. 30p

Bear operates the tardis principle when writing the dumbest of the daft zines around, trillions of inanities crammed impressibly onto 16 A5 sides, every scan reveals another dozen crass cut-outs and stooipid slogans.

Issue 2 has a well cool cartoon on it's rear that is so sussed I'm sure he nicked it from somewhere else. Next issue is gonna have loads of cartoons in, so if you've drawn a good one, make sure Bear doesn't steal it. Don't don't believe a word just allow yourself a chuckle and wait for the T-shirt.

Bear 16 St Michael's Park
Bristol 2

WIMP-OUT 4. Free

It's not fat, but it's free, could you ask for more? Another Bristol zine, I think there's something in the water down there that makes them write daft zines and talk like Farmer Giles. Wimp-Out is cheery stuff with loads of reviews, cartoons and the usual Stupids pre-occupation, all on a single folded A4 sheet. Check out the Aled Jones review in Issue 3'.... that insane Aled's raucous tones power over the thunderous music'. Oops I'm supposed to be reviewing Issue 4, um, well this one's got a Ripcord interview, Ed Shred interview (surprise surprise) and a groovy cartoon.

Will & Matt 3 Freeland Place
Bristol 8

TORN APART B. 20p

Lots of photos in this lobsided one, but there's the inevitable Stupids interviews (x2!), O.K there's nothing wrong with the lovable little tykes but their zine coverage reads overkill. A swell zine nevertheless with A.Y.S, A Little Gonz interview (that's a little interview with Mark Gonzales Dork, not an interview with a small Gonz), a street comp review and skatespots. Ju seems like a good egg so buy his zine.

Ju 33 Ellener Drive
Astley
Manchester M29 7NN

PERFECT TRANSITION 3 \$2.00 (AUS)

Well out of date but its a worthy zine so I'll review it anyway. The bulk of this forty sider is taken up with a skate tour of Kangaroo land, visiting numerous skate spots and lacking the ego - bull that usually pollutes such articles. You know the '.... then I pulled three consecutive McTwists one footed while drinking six cans of Super-T.

Lots of photos which give the impression that Oz is brimming with pools, all filled with debris! If you look carefully, you'll see that some of the photos have been touched up, spot the shark on Pg 22!

Oh yeah its got pink, yellow, purple, blue and green on the front cover, the flash sod.

Dave Ross 3 York Court
Heathmont
Vic 3135

STALE BREAD 1

From a dim and distant past, but I heard issue 2 is on its way so I thought I'd give it a plug. Written by the Homcastle Ramp Man and strictly from the school of rad vert riders who can do all the tricks I can't do, Bastards. Dumb interview with Brad and Plastic Ash.

Pete 11 St Marks Ave
Cherry Willington
Lincoln
LN3 4LX

SKATE CITY TRIBUNE 6 20p

The last issue of a great zine packed with eye strain reduced type, cool cartoons and some rad photos from the States. Loads of reviews and the odd interview. A zine writers life is a bit 'wow what a lot of people I know' but writer Ed is a good chap so I'll let him off By Jove! Not sure if its sold out though.

Ed Shred 296 Sellons Ave
Willessden
London
NW 10

MUTANT ZINE 4 Price Negotiable

From Swansea and to be honest if you don't come from there, it's about as interesting as cold tea. Of course, it's got a Stupids review in but not much else. For locals only - sorry chaps.

Phillip 93 Manor Road
Manselton
Swansea
SA5 9PN

RATBITE 30p

More Swansea stuff but with more photos and more to read, pics of dead rats everywhere. They tell me a new killer ramp is on its way 24' wide, 9 1/2' high with a canyon, wowie From Mr Mutant and Mr Ratbite's letters it seems the Swansea scene is boiling, get out there.

Twiss 18 Highpool Close
Newton
Mumbles
Swansea
SA3 4TT

T.A.T 1 25p

The first issue of Tony Alva's teeth hits the news stands and real bedroom stuff it is too. The odd photo and lots of graffiti. The best bit is the skate words page and I quote

Bio something to do with washing powder
Ariel definitely washing powder !!!

Not as savage as Skate Muties but in the same league.

Pete 43 Hartley Road
Kirkby in Ashfield
Notts
NG17 8DF

Also try

GNARLY Tonsk, 8 Mixen Close, Newton, Mumbles
Swansea, SA3 4US

SENILE 20p Vince, 18 Audis Avenue, Stowmarket,
Suffolk, IP14 2UJ

EAT YOUR FEET 30p Dave, 34 Mill St, Ashton
in Makenfield, Wigan.

INITIUM 20p Alans, 49 Market St, Wigan,
Lancs, WN1 1JL

Don't Forget To Send An S.A.E !



Andy Warhol's World

WARHOL: DEATH OF A VOYEUR

So the arch voyeur has died, the cause being a heart attack less than twenty four hours after gall bladder surgery at New York's University Hospital, no doubt Andy would have wanted to watch his own death if it were at all possible. He was great in some respects and, at least, uncaring in others. He created a new art of the mundane, turning everyday products like 'Campbell's Soup' or 'Brillo Pad' packets into art exhibits; pure genius or massive con-trick, Warhol definitely laughed all the way to the Bank.

Born Andy Warhola to Czech parents in Cleveland in either 1927 or 1930, the precise date is not known, yet another Warhol ambiguity. Andy went on to train at the Carnegie Institute of Technology in Pittsburgh. From there he moved to New York and that's where the story really begins, though to tell you it in full would warrant a magazine of its own.

When Andy hit New York he began work on the cult of Warhol, a master of self-promotion he at first mixed with all the outcasts of New York society - transvestites, homosexuals, drug addicts and all kinds of extroverts. This assortment of people was to stay with Warhol through most of the sixties up until Valerie Salones attempted to murder Andy, from then on things tended to quiet down.

Warhol was a reflection of the general breakdown of American standards that was happening in the sixties. He contributed to this through his paintings, films, books and his magazine called 'Interview'. Warhol knew there was a revolution happening in American society so he adopted an 'anything goes' attitude and it worked perfectly. As the decade went on Warhol's painting began to take second place to his film making and general public life, which was littered with many scandals. Several of his films had problems with the censors both in Britain and the U.S most notably 'Chelsea Girls', 'Bike Boy', 'Lonesome Cowboys', 'My Hustler' and 'Flesh' though eventually they emerged from the underground cinema to receive a more general audience.

It seemed as though the persona of Andy Warhol was taking precedent over his work and his work did ultimately suffer. He had an air of indifference that he used to its best effect with his art but this also led to many claims that Andy stood by doing nothing while many of his close friends died from various causes: Edie Sedgwick and Jeremy Dixon from drug overdoses and Andrea Feldman committed suicide, there were others as well, many people never forgave Andy for his apparent disregard.



Musically Andy's connection with the Velvet Underground has gone down in musical mythology. He put his name to the Band's first album and designed its cover, he included the Band in his 'Exploding Plastic Inevitable' media show. His association with one of the most influential and greatest Bands of all time will make his name be associated with music for ever as well as the other art forms he indulged in.

Andy never lost that mystical aura that was perpetually with him. He realised he had to adapt to America's changing values in the early seventies because his sixties excesses now seemed passe. He toned down his public life, became comparatively conservative and conducted his art in a very business-like manner. During the seventies Andy became one of New York's leading socialites being seen at all the best clubs and parties with the most famous of people. Even at the parties he was said to still have that feel of the voyeur, watching people and only joining in on the fun when he wanted to. Truman Capote once said that Andy had a collection of pornography that consisted of photographs of famous people in the nude, most of these had been taken without the subject's knowledge because most of the photographs had been taken in secret, in locker rooms etc.

Despite all the dubious points to Warhol's character there was a truly original talent inside the man, though this was mainly manifested in the sixties, and this has to be recognised and appreciated, add to this the cult of Warhol the celebrity and it's obvious his memory will last a very long time.

Stargazer By Trev



NEGAZIONE.

SCREAM.

KAFKA PROCES.

PHOTO: ANTONIO CROVETTI.

SNAP!

HERESY.

C.C.M.

G.I.

CHUMBAWAMBA.

SCREAM.

ALL PHOTOS BY
DARREN LEACH
EXCEPT WHERE
STATED.

NOTTINGHAM

ROUNDTABLE

INTRODUCTION:

The aim of the following discussion was to highlight the varied opinions of individuals who are involved with various local alternative activities and who will be working on/contributing to this mag, they are

TREV: founder and Co-Editor of FUTURE-NOW !
PAUL: founder and Co-Editor of FUTURE-NOW !
DIG: runs 'Erase' Records and distribution
AMANDA: local Womens Rights activist
MARTIN: local gig organiser and D.J
SUE: works at local indie nightclub/venue
JENNY: Hunt Saboteurs member and amateur photographer
LIZ: local community worker and fanzine editor
KALV: bassist of Heresy
JOHN: vocalist of Heresy and Sub-Editor of FUTURE-NOW !

As with most roundtables the questions were chosen as a basis for further discussion. If, at times, it seems to become disjointed, this is due to lapses in conversation and where subjects/ views have tended to get repeated.

Here goes

PAUL: Assuming a Nottingham Scene exists, what are its good points if any ?

DIG: The first good point is that we're doing this now. Not many other scenes would do this, I think.

MARTIN: Firstly, what constitutes a scene ?

KALV: A group of people working together, doing things with the same interests.

MARTIN: But what's the difference between that and a group of friends ?

DIG: A Scene is a group of friends.

PAUL: A Scene has got productive output, it's more than just going down the pub, it's some sort of a means to an end.

LIZ: That's not necessarily true, Nottingham is supposed to have about four or five scenes and some of those are not productive at all.

DIG: Being productive doesn't make it a scene

MARTIN: but you see they don't all have to know each other necessarily, they can all believe in the same things but they don't have to be friends because most of this hardcore thing is a small amount of people anyway.

PAUL: My idea of a Scene is like people making music and zines and distributing ideas they've got something in common but it goes further than that, what we're talking about is just the 'hardcore' scene.

LIZ: Strictly speaking calling something a Scene is just limiting ourselves. People out there may have the same views as us but we're not reaching them because they feel they can't join the Scene.

JOHN: The Scene is not a club !

DIG: It does come across as a clique when you call it a Scene, but basically it is a collective word for us. What we're into is well you wouldn't say there was a 'heavy metal' scene in Nottingham even though there are lots of people into heavy metal, but the fact that they don't know each other makes it not a Scene.

TREV: I think we are using the word Scene to identify what people are trying to do. We're not using Scene because it is a trendy word, it is used so people know what you are writing or talking about.

PAUL: There were a lot of independent bands coming out of Nottingham a few years ago, but now there seems to be just Heresy and Concrete Sox.

KALV: There are a lot of bands but they can't seem to motivate themselves to go out of their way to get themselves off the ground.

MARTIN: Well that's Nottingham in Leicester they've got Gaye Bykers on Acid, Crazyhead, Hunters Club who are all independent bands on the verge of being signed up to major labels, what has Nottingham ever had ?

LIZ: Nottingham's very middle of the road.

TREV: Nottingham is too easy, we've got it too good here, it's an easy life, it's an affluent city. Nottingham is a budding yuppie city, so it's going to be hard for radical views to emerge.

MARTIN: That's exactly why the miners didn't go out on strike and why they film 'The Price Is Right' here. Perhaps it's discontent that gets people to get up and do something.

LIZ: I think we've got a definite lack of communication in Nottingham, not with outside people but between ourselves. For example, if you go to gigs you've got your studded leather jacket freaks in one corner, anarchist types in the other corner. I mean we all divide ourselves at gigs.

MARTIN: Trapped in their scene, innit !!! That's why we put on Head of David with BKG to get a load of different people turning up, but all you got was a whole load of people turning up to see BKG then they all bugger off, then the people who came to see H o D came down from upstairs to watch H o D and there was seemingly nothing achieved.

LIZ: The one gig that was good for bringing people together this year was Chumbawamba.

AMANDA: Yeah, but the same thing happened there as well.

LIZ: I don't agree, there actually was some mixing going on amongst people.

AMANDA: There wasn't a mix at all, there was a distinct one crowd and then the other.

JOHN: That gig exceeded our expectations, we (Heresy) expected to be ignored by a lot of people there.

DIG: I don't see Chumbawamba and Heresy as being that different really, the music is different but the whole idea of the Band is similar.

JOHN: The problem is the people who go off into all these different things become very insular, they should all have something that bonds them together. They don't, they just seem to emphasise the differences between themselves.

JENNY: I think it is because people band together too much. There's more to life than just what music you like.

PAUL: John, as the singer of Heresy, do you think you are getting across to people ?

JOHN: I think it is too early to say at the moment, because I've only just started writing the lyrics and none of them are on vinyl yet, but I think what we are saying at the moment is fairly challenging, that may be construed as being egotistical but it is different from what is being said by most other bands in the U.K at the moment, it's hard to say because ...

TREV: You can't hear the words !!! (General laughter)

KALV: If somebody saw us live who wasn't into hardcore music but got off on the energy of it then that's a start.

JOHN: We try not to put over a dumb image, people have come to see us and said 'Well your music is not really my cup of tea but I can tell it's not just mindless thrash', that's what happened at that Chumbawamba gig, that was one of the reasons why we played.

MARTIN: After the Stupids gig at the Garage regulars were leaping around like kids going mad who would not be considered in any way your typical 'rad' hardcore fan.

DIG: Yes but I wonder about their motives, is it just because John Peel and the music press are now promoting hardcore or is it just the new 'in' thing ?

SUE: It's the only thing thats happening at the moment, everything else is shit, just revivalist.

PAUL: It doesn't really matter how people get into it as long as they get something out of it, its good, it's constructive, it's going to make people think.

PAUL: Is music important ?

TREV: Music's not the most important thing, but most of the people here have met through music. It does mean something.

MARTIN: The vast population are not into music at all, that's why Dire Straits are so popular !

DIG: We're trying to make music important.

PAUL: What about the ratio of men to women at hardcore gigs, do you think the scene is too macho ?

SUE: Yes, definitely everything about it, 'til more women are actually involved nothing much will change. It's too aggressive.

JENNY: I can see parts that are aggressive, but I don't see myself as being aggressive.

SUE: Neither do I, but there is so much enthusiasm and energy flying around that maybe a lot of girls back off from that.

PAUL: Do you think that women are into different forms of energy?

LIZ: Put it this way, I don't like getting my legs kicked in and that's what happened at that Stupids gig. Its got to calm down because women are more prone not to get involved in that kind of thing.

JENNY: It's not just that that puts women off, there's more to it than jumping around for an hour.

TREV: It's probably because the history of rock has always been male dominated. There were certain times when it was more so, in the fifties and seventies it was totally macho music, so there is a legacy in rock of it being mainly male which may put a lot of women off.

LIZ: The gigs we attend are supposed to represent open mindedness but I've even heard guys shouting to girls in bands 'get your tits out'. This is crap, those men should be thrown out of the gig literally, if they are

DIG: That's the most simple cop-out there ever has been, you wear things for other reasons.

JENNY: It's just natural that when you see people in different clothes you may want to wear them as well. It's impossible for everyone in the world to have a different style.

LIZ: I don't think its a cop-out to say I wear my clothes because I think they are comfortable, I don't go out and buy high heeled shoes because I can't walk in them.

DIG: I'm sure people look the way they do because they want to identify with what they are into, psych-logically I'm sure that's the real reason.

TREV: Liz, you say you don't buy high heeled shoes because they don't feel comfortable, but maybe it is because you don't they represent.

DIG: If you were in a group that bought high heeled shoes then maybe you would think differently.

LIZ: No, I just can't walk in them!

JOHN: I'm sure a lot of people that wear them can't walk in them either.

JENNY: Yes we do criticize other groups but we also criticize ourselves as well, it's natural to have trends and fashions so you make fun at yourselves and other people.

KALV: Stereo-types on the whole can be fairly accurate.

TREV: There's always a grain of truth in stereo-types because some people live up to them.

JENNY: There's more discrimination at gigs than there is when people are actually organising together because you're not really doing anything at gigs.

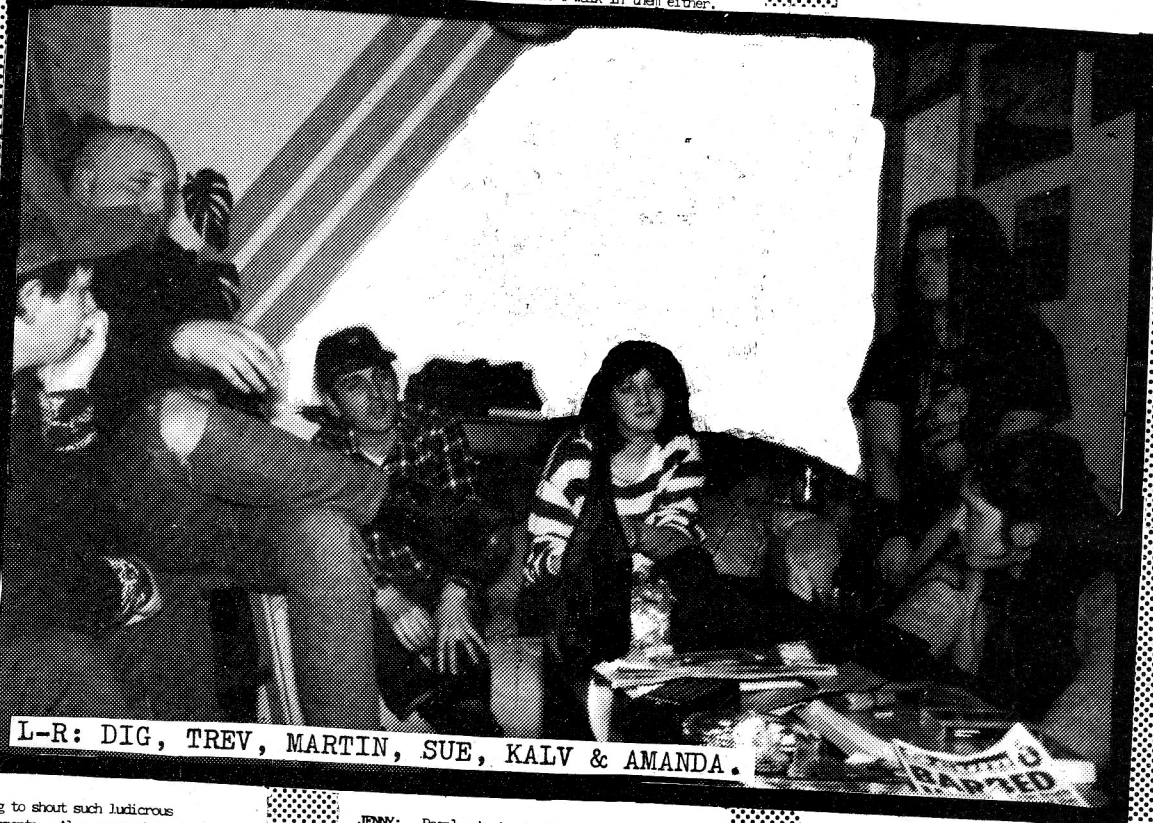
DIG: Music is a reflection of your lifestyle, that's why we are talking about it.

JENNY: There is more to life than music, if the sun total of your life is going to gigs and buying records then it's a little narrow.

MARTIN: Music can be a catalyst, through music you can get to know other people and learn new ideas.

DIG: How did we all come to meet anyway, probably at gigs or through some other musical outlet.

PHOTO: JENNY PEERS.



L-R: DIG, TREV, MARTIN, SUE, KALV & AMANDA.

going to shout such ludicrous statements. Also, women have to prove themselves more than men do.

JENNY: For instance, a guy can just saunter into the scene and he will be generally accepted if he is a good laugh and gets on with people whereas with girls people tend to think they've come onto the scene to pick up lads, and they've really got to make an effort to prove they know the right things.

JOHN: I agree even down to irrelevant things like how to dress correctly.

MARTIN: Yes but that's just fashion it's not important.

TREV: Yes, but fashion and music can shape some peoples lives.

LIZ: I agree it is important to talk about how fashion affects people.

DIG: What are the reasons someone wears a baseball cap, bandana etc and not rags and a pair of wellies. Is it because people want to identify with what they are into?

LIZ: I think people wear what they want to wear.

JENNY: People who buy high heels outweigh the uncomfortableness of them against the social advantages of wearing them.

PAUL: Back to general fashion - if you wear a certain set of clothes it means you have a common interest with other people and it can make you easier to approach.

DIG: It's just declaring to the world what scene you're into basically.

PAUL: Yeah, maybe that's not such a bad thing because it's a way of encouraging communication.

LIZ: But are we not the ones who are always criticizing fashion followers?

JENNY: I criticize fashion followers because they buy a new set of clothes every four weeks at ridiculous prices and most of those clothes are impractical anyway.

LIZ: Are we not just making excuses for ourselves, to follow a kind of fashion?

DIG: No, we're criticizing the attitudes those fashions represent because clothes can reflect your personality.

TREV: To change the subject let's talk about something more topical. In the light of the recent Dead Kennedys 'FrankenChrist' poster trial - let's discuss the issue of censorship?

JENNY: Censorship is something to be avoided because you are suppressing what some people want, whereas if people want a bad thing you are not stopping them wanting it you are just stopping them getting it by legal means.

LIZ: But in some ways censorship is a good thing.

MARTIN: Yes, like stopping the National Front in the late seventies.

LIZ: The corruption of children by the T.V should be stopped because that is bringing children up into a violent environment. Censorship to a point has got to come in, the media is far too sexually orientated e.g 'The SUN' page three should be got rid of.

JOHN: In an ideal world there would be no demand for a paper like that.

DIG: But where do you draw the line?

JENNY: There's nothing wrong with a woman's body it's just how it's presented that is bad it should be done more cleverly. If you are a newspaper then you are not a porno paper, if you want to look at porno pictures then you buy a porno mag.

TREV: Guys read 'The SUN' because it is an extension of their childhood conditioning.

MARTIN: I agree that these things are wrong but I'm not sure how much they do actually affect people. I mean, like in Amsterdam any kid can walk through the vice area and see sex scenes in every window, but it doesn't automatically turn him into a rapist. I mean, the sex crimes in Holland are lower. In this country pornography is all kept under the shelves in brown paper bags.

SUE: If you force things underground all you do is create a taboo and people get more curious towards it.

JENNY: If you've got censorship then who's imposing it, governments etc? If you have crap on the T.V then it's up to parents to decide. Take censorship down to the people who know the children and let parents take the responsibility.

TREV: But the parents have got problems just as much as the children.

DIG: What would you think of 'The SUN' if it started having a page 7 man as well as the page 3 girl, e.g. exploiting men, and women equally.

TREV: That's just as bad, it's no excuse, you shouldn't exploit either not both.

AMANDA: I agree because that's again stereo-typing how men and women should be in the eyes of society.

PAUL: Well, we seem to be repeating ourselves a bit so lets change the subject to the pros and cons of direct action when dealing with things like censorship etc. Direct action was suggested because some people think that it is the only answer to certain issues whereas other people say, you have to think things over then act. What are your views on this, is one more valid than the other, or should it be a combination of the two?

JENNY: You've got to have both.

TREV: Yes, but a lot of people don't see it that way.

JENNY: It's just for everyone to do what they think they are capable of.

TREV: If you support something but do not do direct action does this mean you are not as radical as someone who does?

JENNY: No, there are lots of other things you can do, more a kind of passive action that doesn't demand you to lose your freedom.

TREV: For example, the group 'women against violence against women' held a March recently here in Nottingham and there was a difference of opinion between some of the participants. The purpose of the March was to show solidarity between women but some women wanted to take it further like disrupting traffic and making difficulties for the police who were escorting the March.

JENNY: Just because some people are prepared to risk their freedom they shouldn't expect everyone else to or look down on them if they don't.

TREV: I spoke to one woman who said the point of the March was a show of solidarity between women and she was not prepared to cause trouble and get thrown into jail because she had done that in the past and wasn't prepared to lose her freedom again, but I spoke to another woman who wanted to use the March as a basis for a show of civil disobedience. The point I'm trying to make is that each has got it's time and place and you shouldn't get them mixed up. I think there was more achieved at that March by keeping to the purpose of the March than by attacking the police and causing traffic jams.

MARTIN: Things like the miners strike and the Wapping dispute are examples of where people were demonstrating to put over a distinct point but there was an element of people who went down just for a confrontation with the police, that gives a really bad impression from then on. For instance even the extreme Right Wing have become involved in some of these disputes just to give the cause a bad name with the media.

LIZ: I know this black guy who was annoyed that the proposed National Front March in Nottingham was banned because he felt those people were entitled to air their personal opinions even though he didn't agree with them.

TREV: No, I don't agree because if they march and if they got in power then they would stop other people marching not just because of their political beliefs but because of their racial origins.

JENNY: Yes but if they march at least they are coming out into the open and all the people that hate them can try and scare them off.

TREV: It comes down to a question of morality which most people tend to differ on but I'm sure that we all agree that judging people on their racial origins is wrong which the National Front would do, they would not allow Jews or Blacks to march because of racial prejudice not because of political differences.

JENNY: The extreme Right Wing are prejudiced against people for something that isn't their fault, it's not just a political thing with them.

TREV: Sometimes when dealing with things like the extreme Right Wing you have to use extreme tactics and maybe be prepared for a lot of bad press.

MARTIN: I really agree that the I.R.A have the right to blow people up.

*Typists Note

Really !!! Why not let the politicians blow chunks out of EACH OTHER and leave innocent folk alone. There are other ways of getting the message across - i.e. brainwashing the T.V does it all the time.

TREV: In England and Ireland.

MARTIN: As long as they're blowing chunks out of each other in Northern Ireland nobody in England is really bothered it's only when it comes to England that anybody gives a damn.

TREV: The British State caused the conflict in Ireland but when the I.R.A bring the conflict to the U.K there is an uproar and accusation of this being totally wrong.

LIZ: We're getting on to the subject of how much violence should be used to force views onto somebody else.

TREV: There has to be some violence when things are changing because the people you want to change are not going to just give in to you overnight.

LIZ: But that doesn't justify violence.

MARTIN: No it doesn't but at the same time it's something you have to use, it is something I'm really unsure about but there are a lot of people in this world who just will not listen.

TREV: The I.R.A have to use different forms of violence. The British State has been in Northern Ireland for fifteen years now in the guise of the British Army and the R.U.C who have been oppressing the Irish people every hour of every day for all of that time. The I.R.A can't do that in England because they haven't got the resources so they have to show their resistance in other ways.

AMANDA: I agree with Martin and Trev because the Irish people should have the right of self determination and because they are being oppressed they should be allowed to use whatever means necessary.

JENNY: Because you've got both sides the I.R.A and the British Government doesn't mean either side is right, I think they are both wrong. They could come over here and bomb you and you could agree with them, that seems stupid to me.

TREV: Why is it?

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WETSPOTS

NEGATION +
BAD BEACH
HERESY + DEVIATED
INSTINCT
APRIL 27TH - MONDAY

MUSHROOM

BOOKSHOP

MARTIN: That's the risk you take, if they blow me up then that's just my hard luck.

***Typists Note.** Surely, if you were bombed and had to spend the rest of your life with say one leg and no genitals you would feel bitter - bigger the politics.

LIZ: Northern Ireland is stupid because it is based on religious differences.

TREV: No, you're just saying what the British State wants you to say, it's a political problem, it isn't just a religious conflict, that's part of it but not the whole problem.

SUE: The Irish Nationalist Community in Northern Ireland are treated like shit.

MARTIN: There's a war going on over there.

TREV: You would support blacks or women fighting the oppression of the state then why not the Irish.

LIZ: I don't agree with the riots either, I don't agree with violence.

TREV: But it's O.K for the state to use violence against you? Even if it's not direct physical violence. You've got to get your views over to change things, it's no good sitting back accepting everything because you're not a violent person, that won't change anything. As an example the Russian Revolution of 1917. The first revolution in February merely handed over power to the liberal bourgeoisie and it needed a violent revolution in October to make a substantial change for the people as a whole.

LIZ: We should work away from violence and concentrate on things like economic pressure that hits people in power harder.

TREV: That's a good ideal but I don't think it is the only answer. Back to the Russian Revolution, the Western governments watched it develop to a point where they realized talk was not enough because the Russian people had created a fairer system of Government they were not prepared to change back to the old system so about twelve western nations sent in armies to try and overthrow the new Bolshevik Government.

LIZ: How did the Vietnam war end?

TREV: Because America realised it couldn't win.

LIZ: No, not just that, but because of pressure from people all over the world.

TREV: It wasn't just the pressure.

MARTIN: The American soldiers were fighting for something they didn't really believe in or understand against an army of people in their own country fighting for a cause they did believe in.

TREV: If the American Government thought they could have won in Vietnam they wouldn't have pulled out, pressure or no pressure.

MARTIN: I think most of the pressure had cooled off by the time they had pulled out of Vietnam, so that wasn't the main reason.



At this point we decided to call a halt to this roundtable because people were just reiterating the same points, so we agreed that this would be a suitable time to close this discussion.

The point of this roundtable was to provoke thought, so we would appreciate any response, good or bad, but it would be even better if you could organise your own roundtable and send them in for possible inclusion in upcoming issues.

WOULD YOU TRUST THIS MAN?



"LET'S BAN THESE BEASTIES, OUR CHILDREN WILL BE CORRUPTED."

"I LIKE THE IDEA OF A FIRING SQUAD."

"I WOULDN'T LET MY WIFE WORK."

"MILITARY SERVICE FOR FOOTBALL HOOLIGANS."

"HOMOSEXUALITY SHOULD BE RECRIMINALISED."

"I BELIEVE GOD SENT ME TO THE HOUSE OF COMMONS"

ONE OF THE ONLY GOOD RESULTS OF THE RECENT U.K. GENERAL ELECTIONS WAS THAT THIS MAN, PETER (RENT-A-QUOTE) BRUINVELS WAS NOT RE-ELECTED AS M.P. FOR LEICESTER EAST. HERE'S A SELECTION OF HIS MOST (IN)FAMOUS QUOTES.....

"BAN SEX EDU CATION, TEST TUBE BABIES, ABORTION, CONDOM ADVERTISING, SURROGACY & CAR TELEPHONES!"

"I OFFER MYSELF AS PUBLIC HANGMAN."

"DEATH FOR DRUG TRAFFICERS."

"CHILDREN SHOULD BE CANED AT SCHOOL AND SMACKED AT HOME."

"LET'S BAN THIS DISGUSTING THRASH MUSIC, JUST BECAUSE AMERICA HAS IT. THERES NO REASON WHY WE SHOULD."

AMSTERDAM: 'VAN HALL'

Before I start talking about 'Van Hall' we have to go back to Emma. Emma was a squatted cellar in a large old warehouse in Amsterdam where enthusiastic people built a concert hall and a small gig room where they were able to set up independent shows for all sorts of non-commercial (mostly hardcore) bands with no money guarantees for the bands so low door prices could be charged (the most expensive show was £2). There was also a cheap restaurant/bar where people could eat for low prices. Most of the people that worked there did so for free.

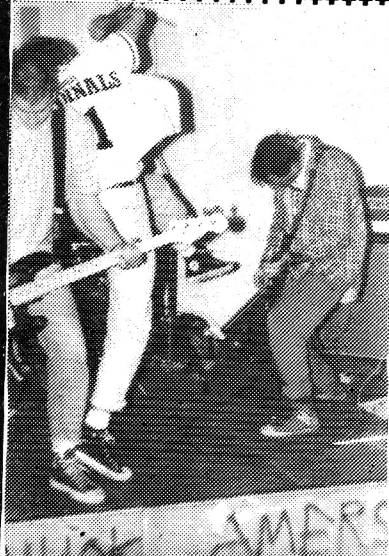
This went on for almost 2 years and there were lots of great gigs, bands, parties etc also benefits were usually very successful like the Support the Miners Tour, Anti-Pope Benefit, Support the Hunger Strikers in Pisa (Italy) Oukvuid Benefit (Anti-Militaristic Organisation). Benefits for other squats that needed money because they were under threat of eviction and had no money etc etc.

Then after 2 years with lots of trouble from the owner and Renters, came the message that the people had to leave the cellar or rent it.

Renting was impossible because there was no way to pay such a high price each month without changing it into a big commercial venue. So, it was a sort of waiting for an eviction with endless discussions with the owner that resulted in him giving us another offer and that was to move to a new building.

The Concert Hall moved and with a lot of work and sweat on the new building, it gradually took shape. Also its name was changed to 'Van Hall'. The after 3 months of hardworking and lots of expenses Emma's concert hall and restaurant were rebuilt in Van Hall. Also there was enough space for practice rooms for bands which they had to build themselves but after that they only had to pay for the electricity and now there are 3 practice rooms where about 15 bands practice and a political organisation called 'Frontline' also moved in. Also on the 2nd floor of the building there was enough space to let 12 people live there.

So, the name changed but the principles did not, everything went on like in Emma. Bands get no money guarantees (all the bands always get their expenses back) so if a lot of money comes in the band gets paid a lot, if not so many people show up the bands get less but all the money on the door goes to the bands after the expenses of the electricity P.A and publicity are taken off.



LARM.

HOLLAND



S.C.A.

The little profit that is made from the bar and restaurant always gets used for things to buy for the building or other projects. None of the people who work in Van Hall gets paid it's all voluntary.

Every week on Monday evenings there's an open meeting of all the people that work in Van Hall to discuss any problems, the upcoming music programme and it's open for anyone that wants information or ask questions or wants to organize something. Van Hall is open to all sorts of bands of all kinds of musical styles as long as the pleasure is more important than the money. Also there are poetry evenings, theatre political information with videos, 'benefits' manifestations after demonstrations etc, already. The restaurant is open on Thursdays and Fridays from 6 to 10 at night every week and you can have a nice dinner and drinks for little money. Also, the restaurant opens on every concert evening so you can have a meal, then watch a band. Records are also available (from the Konkurrent Distribution) during shows.

At present the future of Van Hall is uncertain because the contract goes on for only 1 year which will be expired in December 1987 and the plans for the building are that it is to be destroyed to make way for a telephone central office.

But at least 'til that time Van Hall will continue with all the things they're doing now and fight for cultural freedom and independent creativity. The address of Van Hall is Van Hall, Van Hall Street 625/627 Amsterdam. Everybody is welcome so if you're in Amsterdam come and take a look for yourself. Flyers for the concerts or the upcoming programme are spread everywhere in the city or just come on one of the restaurant evenings, see you!!!

ALL PHOTOS BY HANS VERMAAS.

Now some Band news B.G.K have lost Rene (vocalist) who left after 4 years with the Band. The plans are to carry on as a 3 piece with Tony Nitwit (guitar) also on vocals until they find a replacement. Hot from the press is the first album of S.C.A (Strong Concentration of Anger) and it's a total killer! Some parts remind me a bit of Poison Idea, fast, powerful, check this one out you'll love it!!! Also live they improve with every gig. They play more outside of Holland than in and soon they are going to tour Italy. Good Luck!

No Pigs are also still together and the metal influences are increasing in their sound, everytime they play a big wall of noise falls over you. Hopefully, they will release something soon. I haven't seen Funeral Oration in a while, but their 3rd L.P is already recorded so watch out for that. I've been told that it is pretty U.S influenced - can't wait to hear it! A new Band (finally) in Amsterdam is GOD, with the old Gospellfuckers/Funeral Oration guitarist Tos in it, do I have to say more? Great! They also play a lot around Holland.

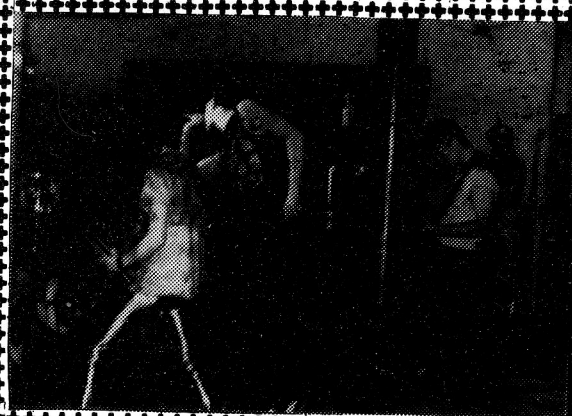


S
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C
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A
x

NO PIGS.



Holland's fastest Band Larm had their killer L.P (Straight on View) released in the U.S on 'One Step Ahead' records with one studio and one live side. They were planning to tour the U.S this summer so good luck to them. (Now they will come to the U.K instead, watch out for dates! - John) Check out also their zine 'Definate Choice' Issue #2 just came out, write to Jos Larm, Hessenweg 183, 3791 PE Achterveld, Holland. Another release that's been out for a while is the 'On our way to fools paradise' comp featuring the vinyl debut of 4 bands, Laitz, B.T.D, Kikkerspug and Loud Warning. Unfortunately the quality is pretty bad and the bands are crap as well (except maybe for Laitz). Check it out for yourself I don't like it. Maybe better next time



NO PIGS.



LARM.

Holland's biggest and best (in my opinion) zine 'The Koekrandt' just celebrated its 10th birthday and there was a big party in Van Hall.

The Koekrandt is also 3 monthly (or something) and now available in English, so all you there over the borders, check it out!!!

The second English version will be out soon (I think) and of course the Dutch version is still coming out regularly, write to Johan Van Leeuwen, Albert Guy Straat 100, 2072 cx Amsterdam. Also write them for the best distribution of cheap hardcore records from around the world.

One of the Bands that played the Koekrandt party was Neuroot. If you've not heard them yet, take my advice, find their 7" E.P or wait for the split L.P with Canada's Fratricide, out anytime now on Pusmort.

Well, that's it for the moment if you have any question about bands, Amsterdam or Van Hall, write to me:-
Edwin Feenstra, 1e Helmersstraat 103, 1054 DM, Amsterdam, Holland.

Here endeth the first lesson in 'Double Dutch'.

ZINE SCENE

issue 6

PROBLEM CHILD ZINE issue 6

£1 & 2 IRC's to:
ANTONIO CROVETTI,
VIA FERRINI 17-20135,
MILANO, ITALY.

2D ZINE 40p

LINEA DIVITTA No.2

A colourful well packaged and neatly presented (kind of) photazine is what we have here. Hailing from Milano (T.V.O.R country) you can expect that same sort of 'eyecatching presentation, although less chaotic than the aforementioned bands (Indigesti, Negazione, Kina etc) are copies of photos used in other zines with German and English (G.B.H - Urgh!) punx interview, Misfits rundown, skate section and numerous reviews. All in all fairly impressive if only to look at and worth supporting (to get these guys out of debt!)

PROBLEM CHILD ZINE issue 6

40p & SAE to:
51 YEADING LANE,
HAYES, MIDDLESEX,
UB4 OEN, U.K.

CHAOS EXTREME NOISE MORE

Paul 'Problem Child' has widened his editorial staff to include other zine writers and assorted hardworking people and in turn boosted the content and number of zines printed. It's proved to be a good move on his part as what we get is more than yer average zine with improved layout and interesting writings. Interviews with Chaos U.K, Extreme Noise, Slik O War, etc and crystal clear photos. Great front cover too! Lots of hardwork involved here so lets hope this zine continues with many more issues of this quality. Issue 7 anytime now. In fact now!

PROBLEM CHILD ZINE issue 6

40p

CHAS

continued over

The cover is a little off-putting, but remembering that old and useful saying 'never judge a book (or a zine) by it's cover' means you won't miss out on the great stuff that's inside this zine. The Editor of this zine really gives us some refreshing personal insight into his life, thoughts attitudes and ideas it works well. The interviews (A.Y.S Committee, Chumbas and Shop Assistants) are all extremely interesting (in one way or another) as they show you just what each band is about. Shop Assistants interview is short and routine so you get the impression of a fairly uninteresting band whereas Chumbas and A.Y.S really have a lot to say. The Chumbas interview is of particular importance as you get a feeling of almost knowing them as people when reading it. The layout is fairly neat and on the whole you can tell the guy has tried hard. Worthy effort.

25p & SAE to:
MARK FREEMAN,
THE GROVE,
FARNBOROUGH,
HAMPSHIRE,
GU14 6QS, U.K.

Underground No. 2

So here we have Spotlight Publications attempt to cover the 'underground' U.K. scene in depth, it took them long enough didn't it? How do they fare in covering it? Well aside from the jumbled messy lay out (probably intentional - it's art maaaaan) it's fairly interesting and well written. But after reading through the features, write ups and articles it comes off as being a second N.M.E in a new format (glossy cover, and magazine sized) and doesn't really break any new ground which is disappointing. However, it's early days yet so maybe they will branch out a little more and start covering forms of music that wouldn't normally receive exposure in the regular music weeklies. Issue 2 of this mag features Wire, Pulp, Barbi Slam, Liabach etc you know, the kinds of bands that are really 'underground' and never get featured in the music press! Nevertheless a worthwhile attempt despite my personal disappointment and bias!!!!!! No. 3 out now - much the sameYawn.

AVAILABLE FROM MOST NEWS
AGENTS & RECORD SHOPS...
(SAME ADDRESS AS N.M.E.)

Guilty Face No. 3

Continuing along the lines of the earlier issues with indepth interviews good layout and neat presentation. emphasis is placed on U.S bands this time round with informative interviews with 7 Seconds, Slapshot, The Freeze, Gang Green and White Flags U.K tour report and assorted gig reviews that all make for good reading and not always because what they say represents intelligence or awareness (i.e Gang Green). My one criticism of this zine is the Editor's attitude problem concerning dress codes and methods of dance. It seems that because he has had the fortune of staying in Boston U.S.A for a while he knows how the U.S is and anyone wearing bandanas etc or circle dancing are just mere clones of their U.S counterparts. Did it ever occur to him that circle dancing etc is a far better and safer form of dance than the mindless pushing and kicking that dominates over here?

7 SECONDS
SLAPSHOT

No. 9
Does it really matter so much where it came from? Dress and Dance English or die huh? So much for freedom of expression (beyond mere cloning) Anyway sorry to get sidetracked. On the whole great zine, Buy it!

(FROM AUGUST), 30p & SAE to:
18, CLEASBY GARDENS,
LOW FELL, GATESHEAD,
TYNE & WEAR,
NE9 5HL, U.K.

Nieuwe Koekrand No. 77

Yes, issue 77 of this 10 year old Dutch magazine that has gone largely unnoticed outside of its native country, probably because it was always in Dutch which may put some people off, which is a great pity as this is one of the BEST mags in the world - really! This special English language edition is of particular importance as it covers a whole range of topics and is never limited to any sphere of music or set of ideas. Features/interviews include Funeral Ovation, Gore, European horror films, Van 'Hall, Goudvishal Squat a great Larm interview, columns, reviews, Doomed Poets, art, Pure Hate, Love and much more. This mag gave us here great inspiration in trying to create something along the same lines here in the U.K. Simply AL. Issue 78 is also in English.

£1 & 2 IRC's(?) to:
ALBERT CUYPSTRAAT 100,
1072, CX AMSTERDAM,
HOLLAND.

Raising Hell No. 15

Yet another issue of this small (in size, but not in number) and consistent zine. One of the main things I like about this zine is the wit always something in there that I find amusing. All the regular reviews, news, articles and interviews (A.O.A, B.G.K,

Dan, Oi Polloi, Civilised Society etc) plus numerous bits of info and even a letters page (proving people in the U.K are capable of writing to zines other than M.R.R or Flipside if they really try....) I think 2000 copies are printed of every (new) issue which is pretty adventurous and deserves our support. Still on 15p so no excuse not to buy one is there? Issue 16 is probably out by now so ...as well.

15p & SAE to:
BOX 32, 46 THE CALLS,
LEEDS, WEST YORKS.,
LS2 7LY, U.K.

PRICE UNKNOWN...
BLUESTONES,
ACTON, NANTWICH,
CHESHIRE,
CW5 8LJ, U.K.

Peace or Annihilation No. 9

Small, thick and compact little zine is this. Nicely laid out with columns, reviews, cartoons and neat little interviews with Scream, G.I.'s, Satanic Malfunctions, Pure Hate and Repulsives that would make great reading if I could understand Belgian. Still that doesn't really detract too much because as with many foreign language zines the layout photos art etc is really professional and interesting to look through. Issue 10 out soon. with Heresy interview (plug, plug!). No. 9 also features a nice front cover of Stagedive Master Kockie in full flight. Swimming Trunks Thrash!

50p & 2 IRC's(?) to:
BOLLIE,
PARKIESTRAAT 5,
3610, DIEPENBEEK,
BELGIUM.

Trust No. 5

This South German classic powers on from strength to strength. All the usual articles covering musical, social and political issues dealt with here with the usual AL layout and packaging. Although 99% in German (except for the regular 'Foreigner Page') you still get the impression of hard work, enthusiasm and commitment by these people in trying to create something constructive out of the already well organised and energetic South German hardcore scene. Issue 5 has its spotlight more on musical matters than earlier issued with a long Negazione interview plus Final Conflict, M.R.R, Larm and Black Flag articles, columns, news, reviews, letters and other assorted pieces all with great photos and art. If you don't know of this mag yet I suggest you find out as quickly as possible. Issue 6 should be out by the time you read this and promises to be even better. Rave, Rave, Rave!!!

£1 & 2 IRC's (?) to:
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Resistance to Extinction No. 1

A relatively new zine that features a great many bands of varying interest. Interviews with Snapping Bogseats, P.F.S, Instigators, Concrete Sox, Neurotics, H.D.U and much more too. Live and record reviews, articles on hunt sabbing, cartoons etc add to the variety but the presentation/layout is a little repetitive and only serves to hinder this zine's overall impact. The layout doesn't do the actual content much justice and many people may be turned off by that, which is a pity as the Editor seems to have tried hard, he even gets a half decent interview out of Broken Bones, something that has eluded most other zine Editors, who get one word answers only out of that continuously foolish and ignorant band. A good effort.

HEAD OF DAVID



PHOTO: JENNY PEERS

JOHN: Right, this first question is directed to you (Justin) as an ex member of Speedings Napalm Death, you must know a fair bit about the Hardcore Scene, now that you've moved into a different field of music can you tell us a bit about the differences you've noticed between the kind of people that attend Head of David gigs as opposed to the people that go to see Napalm Death down the Mermaid (a venue that Napalm Death used to play with amazing regularity) in Birmingham?

JUSTIN: It's a whole lot bigger in terms of crowds. The scene is on a much larger scale and it's just generally handled a lot bigger, compared to the Mermaid and stuff it's all big promoters.

ERIC: It's in a different league altogether.

JUSTIN: But then again, the audience we've been attracting is so similar to what you get at the Mermaid etc, like tonight, well maybe it's because B.G.K were playing but I think there are still hardcore types who are into us and I still love hardcore and metal. So it is crossing over a little, there's a wide variety now.

JOHN: Seems to me that Head of David are often classed as an 'indie band'

JUSTIN: but we don't really fit in that either.

ERIC: It's strange because John Peel likes us and we're not the kind of thing he usually likes, like Stump and the Shop Assistants and that sort of thing.

JOHN: Well, that surprised me a bit because I would have automatically put Head of David into that kind of scene.

JUSTIN: Yeah, people do, you categorize it to that extent cus of Peel etc.

JOHN: That's ignorance on my part, but it cuts both ways as people involved in that thing don't know anything of hardcore and that was, basically what tonight's gig was for, to end the ignorance etc

TREV: Do you think it worked though?

JUSTIN: Yeah, great idea, we're really into playing these kind of gigs.

JOHN: Justin, have you found the new audience with Head of David to be more enthusiastic and open minded than the people you played to before Napalm Death?

JUSTIN:(laughs) maybe, yeah.

ERIC: Well, you had a real hardcore following before with Napalm Death, playing the Mermaid often meant people would come just to see you. It was a hardcore following but it never seemed to change or get bigger.

JUSTIN: Yeah, it just stayed at that level for, I don't know how many months. Whereas with Head of David because it is more original it doesn't plagiarise any particular form of hardcore, metal or thrash, because it's a combination of all sorts really.

JOHN: Do you find it better being in a band with maybe more room for experimentation than Napalm Death, who are more one dimensional?

JUSTIN: That's more or less exactly why I left. Towards the end, well, I was writing most of the tunes and I started to try for a more original sound, more variation but Micky (the drummer with Napalm Death) just wanted to thrash, so, we couldn't expand much.

JOHN: So people have less expectations of how you should sound, you can more or less, do anything now, right

JUSTIN: Yes, definitely

TREV: Like tonight I was thinking there was a great difference since I last saw you last year sometime, a progression. Next time it could be different again

ERIC: Yeah, that's basically right.

JOHN: Right, I know you've just been over to Holland, what were your impressions of that tour?

ERIC: Really well organised, the venues were really good as well.

JUSTIN: Everything about it was just great.

JOHN: How many dates did you play?

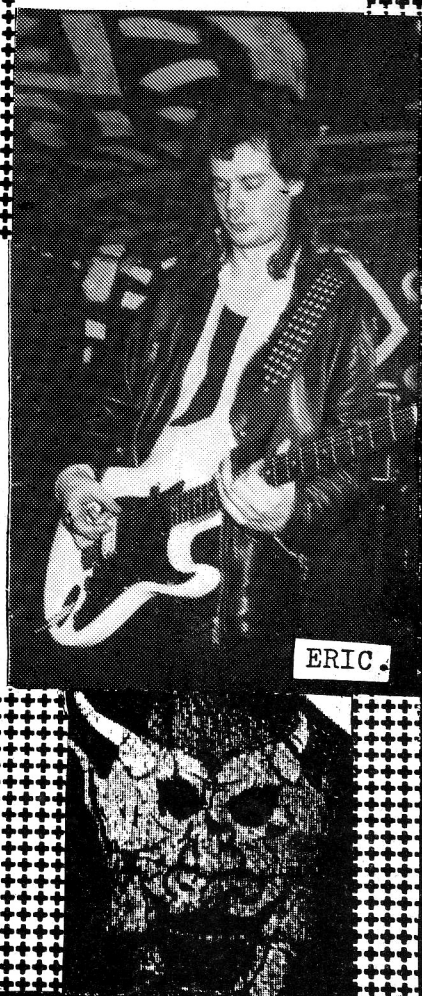
JUSTIN: Five in Holland, one in Belgium and two in Germany. We were very impressed, we had a real kind of cross-over audience. I mean we played a place called Groningen(?) and it was all like usual indie type crowd, straight folks, hardcores such a wide variety all headbanging down the front.

JOHN: O.K seeing as you are in a hurry better move on. How far do you think you can take Head of David? and what are your ideas/thoughts on being signed up by a major label, because I can see you getting pretty big?

ERIC: I think I'd just like to make a living out of it at the moment.

JUSTIN: Yeah, just to make a comfortable living really. That's not the whole part of it though, I mean the new stuff is getting a bit more rockish to an extent.

PHOTO: JENNY PEERS



ERIC: The next album will be more 'straight' rock, not metal but bigger production with more emphasis on songs.

JUSTIN: It's more structured now.

ERIC: The last album was like a mish-mash of stuff we wrote ages ago and it all got thrown together.

JOHN: Just out of interest and because some people may not know how long have you been going?

ERIC: About two years, Justin's only joined recently.

JOHN: Is there just the LP?

ERIC: No, there was a mini-album before that, now deleted.

TREV: Why has the album sold so cheap?

ERIC: I think it was a play for sales reasons, to make money for Blast First (their label) and none for us! Our manager hasn't told us about any sales whatsoever!

TREV: Do you think you're being manipulated then? !!!

ERIC: Yeah !!! but not really Just not used to that sort of thing I guess.

JUSTIN: We gotta go

JOHN: O.K that about raps it up anyway, thanks a real lot for your time ..

JUSTIN: And thanks for yours!

ANTIDOTE

DESTROY FASCISM E.P.

(Looney Tunes)

This is rumoured to be Chumbawamba and the Ex under an assumed name. The presentation and lyrics are similar but musically it is quite a departure with seven thrashy songs, all of them of high quality, reminding me of an up beat Crisis. Lyrically it is excellent, confronting the realities of State and Media racism. The most memorable tracks are 'Shock! Horror' an excellent attack on the establishment media and 'Education (Part 1)' which highlights educational racism. Within the sleeve there is a very good article about the battle of Cable Street, where anti-fascists united against British fascists. To sum up 'We Support All Forms of Resistance Against This Racist System!' (Trev)

AC TEMPLE

'SONGS OF PRAISE'

(Further FUI)

Sheffield five piece at long last get to make their vinyl debut proper (discounting the one track they contributed to the 'Skin & Bone 2 - Hits & Corruption' compilation L.P. back in Feb. 1986). A mini album, and first release on Blast First/Mute subsidiary, Further. Although it's taken them nearly two years to get to this point, for us the 'unble record buying public it's been worth the wait. Helping them out we've got guest vocal spots from Ruben (Head of David) and Chris (Kilgore Trout), on what is unquestionably one of the best noise-core albums released this side of the Atlantic. Crushing drums, grinding guitars and snarling acidic vocals, these guys 'n' gals demand your attention - On Ya' feet or on ya' knees! Fans of Swans, Big Black and The Ex, you've been warned, there's gang of angry Northerners out gunnin' for ya' head.... (PARRY BLUNT)

ANTHRAX

'AMONG THE LIVING'

(Island)

Instant classic - ranks right up there with Master of Puppets, in the all time thrash metal league. This 3rd L.P. from Anthrax surpasses their earlier works by a long way - there is much more of a hardcore influence in the songs and especially the lyrics - as well as typical topics such as moshing and Judge Dredd, there are others of a more socially semi-politically aware nature 'One World' and 'Indians' (the next single I think) are excellent tracks with a message. Cool stuff! Musically, while failing to reach the heights of songwriting skill demonstrated by Metallica the band make up for it with constant heavy riffing with a guitar sound which actually is better than Metallica - quite an achievement. (Dig)

A.Y.S

12" of A.Y.S MINI L.P.

(Mortartate)

First complaint, no lyrics or even song titles are present, tho' I'm informed by A.Y.S that Mortartate are at fault for this (No surprise here). However there is an eye-catching non-generic H.C sleeve. Musically it's not as immediately appealing as that first 7" - less thrash and more meandering, tempo changing H.C without a cutting edge. Also the vocals are really weak but overall the production of the record is first rate and powerful with lots of good drum hooks. I think they've almost split up now. (Dig)

REVIEWS....

ATTITUDE ADJUSTMENT

DESTRUCTIONS END - Flexi

A freebie that went out with Thrasher mag to its subscribers a few issues back. This one (very short) song effort sounds like a track that never made it on the album due to it not being quite up to the standard of the rest of their material - as with the album the production is trebly and weak and doesn't really do A.A. justice at all (not to mention the fact that it's pressed on a flexi - poor sound quality). Very in-the-ear and out-the-other and only really noteworthy because of its collectability. (Kalv)

BAD BEACH

'CORNUCOPIA'

(Manic Ears)

Slow pop/rock without any good hooks or catchy melodies 'Ended The Day' is the last and best track because it has a guitar line heavily reminiscent of early Husker Du melodies. The singer 'sings' which is good but overall many of the songs meander around at a slow pace, with vaguely gothic lyrics - sounding not unlike Sex Gang Children or any of those redundant bands of early 80's. I wouldn't call this 'hardcore' - there's not enough youthful energy or zest to it. Production is perfect tho'. (Dig)

BAD BRAINS

I AGAINST I L.P.

(S.S.T.)

The very long awaited follow up to 'Rock for Light' and well worth waiting for although it must have disappointed a lot of generic Bad Brains fans who were waiting for a repeat of the first L.P. This is just as strong but in a different way. Half as many songs, intricately structured and delivered with the force of a Mike Tyson punch. The drum sound is excellent along with Darryl's killer bass riffs, to compliment this Dr Know's guitar is awesome, H.R. is at his most majestic and the vocals are to be feared! The 'Brains religious overtones come over in the lyrics but that's to be expected. Every track is strong but the title track along with the outstanding 'Sacred Love' and 'Return to Heaven' stand out. (Trev)

BIG BLACK

'HEADACHE'

(Blast First BFFP 14)

'Headache' sees Chicago 'noise boys' finally get their act together and release a long awaited follow up to the excellent 'Atomizer' L.P. Much in the same vein, the 'package' consists of a 4 track 12" and a 3 track 7" and is comprised mainly of drum machine with vocal and noise accompaniment. Sounding like Sisters of Mercy meet a thrash Swans in parts, the songs leap outta the speakers at ya', go straight for your throat, tear ya' head off and chuck it across the room. Left for dead after a first listening it wasn't until a veterinary surgeon and an ambulance was called for that I finally managed to get me 'writing-head' back on 'n type up this irrelevant gibberish. Blast First tell me that Big Black should have an album out, possibly by the end of the summer, provisionally entitled 'Songs About Fucking' which is rumoured to include a cover of Kraftwerk's 'The Model' - this I've got to hear. (BARRY BLUNT)

BUTTHOLE SURFERS

LOUDEST ABORTION TECHNICIAN L.P.

(Touch & Go)

What can I say to describe this Band, they get steadily more offbeat with every release, plundering new abstract sources, they speed up, slow down, repeat, stop, start, rewind. All this creates a psychotic concoction that attacks the senses. It's hard to relay what the sound of this L.P. is, it doesn't come across as contrived like say Stump but instead is packed full of heavy beats interspersed with various snippets of trivia. The tracks that work best for me are 'Human Cannonball' 'Graveyard' and '22 Going on 23' these are all fairly structured compared with the rest of the album. It's probably best described by saying that these nutters would have freaked out Haight - Ashbury in '67! (Trev)

BLYTH POWER

WICKED WOMEN, WICKED MEN AND WICKET KEEPERS L.P.

(All the Madmen)

A curious album this is, at first I was put off by the vocals which reminded me of a cross between Tommy Steele and Hazel O'Connor. Once I had got used to the vocals I began to enjoy the album better. Musically I found it intriguing, a sort of cross between Rock and Roll and Folk, nice melodies but not very memorable. The lyrics are interesting, all telling a story of their own, very poetic and with the delivery of the vocalist they create a scholarly impression, quite unique, but also slightly irritating. (Trev)

CHUMBAWAMBA

PICTURES OF STARVING CHILDREN SELL RECORDS L.P.

(Agitpop)

I suppose this could be described as a radical folk album, but it's much more than that, musically the predominant input is folk but there are many other different styles as well. The music definitely takes second place to the lyrics, even so it accompanies the lyrics exceptionally well, being well structured and imaginative. There are insertions of commercials to add to the messages being put forward. The use of different vocalists works well especially the women who tend to add a chilling edge to the songs. There is varied information on the sleeve, all interesting and thought provoking and along with the outstanding lyrics the whole package is a challenging release. (Trev)

CRASH BOX: FINALE L.P.

(T.V.O.R on Vinyl)

Quite a disappointment. As a long standing fan of this Italian band I was let down with this, their debut and long awaited L.P. Whilst in Milano last summer I saw them practice and they were hot! Tuneful hardcore like their debut E.P. But, since then, they have added a metal guitarist who tends to dominate this L.P. to the point of drowning everything else out (drums sound miles away!) Generic metal riffing and horrible squeaky solos don't help matters much. However, it does have some decent moments and some distinctive choruses (great) but you cannot escape that guitar! Professional graphics, although the sleeve is a little dubious (naked woman) hmmm..... art or exploitation? Adequate lyrics and great people, but, overall unsatisfying. (John)

'TECHNO CRAZY' 12"

(Metal Blade/Combat Core)

This low-priced 4 songer didn't grab me much, tho's the production is very clear, very heavy. C.O.C here display mostly slow, heavy songs in the vein of Sabbath - it's not unlike the last Discharge L.P except the vocals are lower pitched and more acceptable. No lyric sheet included in this copy, but it's obvious that C.O.C are now having second thoughts about being carried along on the speedcore wave of fame, unlike some of their contemporaries.

(Dig)

CRAMPS**'ROCKIN' REEL IN AUCKLAND NEW ZEALAND XXX'**

(Vengeance)

Well I don't know 'bout you bud, but since every two-bit turkey neck 15 year old King Kurt fan, decided that The Cramps wuz a good band, I've completely lost interest. Call it musical snobbery, call it whatever ya' bloody well want, but not since 'Psychelic Jungle' (1981) have I been really 100% taken. 'Smell of Female' (1983) might have had the odd high point, but it was still no 'Human Fly'. Seeing them live last year here in Nottingham I thought they totally sucked. Venom had been replaced with vaudeville, and psychotic snarl had been replaced with slick showtime, naff professionalism. What's happened?

Recorded in Auckland, New Zealand on August 30th 1986, 'Rockin' Reel in Auckland' sees the Cramps strut their stuff through numbers from 'A Date With Elvis' L.P, chuck in the odd oldie and doin' the previously unreleased, 'Heartbreak Hotel' and 'Do The Clam'. It's supposedly a limited edition of 20,000, but who knows these days, they'll probably be releasing colour vinyl, picture disc 10's in a couple of months time. For die hard Cramps fans (silly billies) only.

You don't think it's all that ecstasy they're doing these days that's having such a detrimental effect upon their music?

(BARRY BLUNT)

DEADLESS MUSS**860 SECONDS COOKING E.P**

(Selfish)

Like C.O.P, S.O.B and Rose Rose, Deadless Muss are another of the seemingly erupting American influenced Japanese H.C scene. It's interesting to note from their past releases (an 8" flexi and a 7" E.P that they were previously typical indenti-kit G.B fashion type punks complete with studs/mohicans and Discharge/ Crucifix amalgam sound, now a year later, after no doubt hearing D.R.I and checking out Thrasher and M.R.R they appear here sporting Converse Trainers, hooded tops and baseball caps. Well the Japanese punk scene has never been noted for its originality, but there's something annoying and frustrating about the clone type mentality of the Japanese towards Western bands/fashion. Surely bands from a nation so interesting and steeped in history/tradition could inject some form of culturally related originality into their music? A minor niggle really, that aside this latest release of theirs is, without doubt, the best thing they've ever done, similar in style to S.O.B though secondary in extremity, they speed through eleven ditties that though not particularly memorable are well above average/generic standard. The lyrics in typical Japanese style are poorly translated and amusing.

(Kaly)

DIGGING IN WATER**COMPILATION L.P**

(Manic Ears)

Quite a disappointment this. I was expecting a killer sampler of the best of British hardcore something which would maybe present H/C's best elements to the eyes of the music media: which is presently taking an interest in the genre. Instead we get too many old recordings (tracks which failed to make it onto L.P's) and too few tracks specifically recorded for the comp - most are plain average and some are pure crap. **POTENTIAL THREAT** and **CHAOS** U.K should hang up their guitars and fade into the obscurity they eminently deserve

still sousing as shit as they were in '83. This is 1987 ferchristsakes; Ripcords track is old and not representative of the band now. Civilised Society sound original as do **GENERIC**, **BAD DRESS** **SENSE** and **DR & THE CRIPPENS**. Overall nothing outstanding here, but nevertheless a good documentary of the U.K hardcore scene 85-86 (with a few glaring omissions).

(Dig)

DESCENDANTS**'ALL' L.P**

(S.S.T)

Pioneers of instantly likeable Geek-rock surpass all their previous output with more pop-hardcore love songs brimming with melody, harmony and hooks galore. 'Coolidge', 'Clean Sheets' and 'Peptalk' are awesomely memorable pop tunes which deserve mega-exposure but the rest of the album contains quirky, experimental jazzy tracks which for me detract from the overall effect of the L.P. Still an all time classic though!!!

(Dig)

DJ JAZZY JEFF & FRESH PRINCE**THE MAGNIFICENT JAZZY JEFF 12"**

(Champion Records)

Well, Fresh Prince certainly admires DJ Jazzy Jeff and I can see why. This is a killer mix of inserts, sound effects and some awesome scratching. All together this creates a wicked cocktail that shakes your backbone and vibrates your pelvis, with Fresh Prince's vocals added to this you might as well surrender completely and bob till you drop.

(Trev)

D.R.I**'CROSSOVER' L.P**

(Death)

O.K so the days when D.R.I were the fastest thing around are long gone - for sheer speed they have been overtaken by at least 20 bands now - but this latest release is not as metallic as I was fearing. D.R.I have simply made their songs longer and incorporated slow, heavy riffs with fast speedcore parts in the same song, but that formula in itself isn't that original these days. Overall nothing much to rave about here.

(Dig)

DEVIATED INSTINCT**WELCOME TO THE ORGY E.P**

(Peaceville)

This is really awful. I did my utmost to be objective but that was the only conclusion left to me. Lyrically it is banal with regular references to death, disease and the general rot of humanity; scared me to death! Musically it is just bad rock/metal with a vocal style reminiscent of a cat in pain. The four tracks don't distinguish themselves much. The worst is 'Disciples of the Storm' which belongs back in the seventies. Conceptually it is very generic, the cover being a black and white drawing adorned with gothic castles, skulls and menacing birds. If this is crust, stench or drunk core I'd rather give it a miss.

(Trev)

EVERYTHING FALLS APART/CHALLENGER CREW**SPLIT L.P (Xmist/Double A)**

Another great German hardcore release. After the recent offerings by Manson Youth, Skeezicks, QNC, No Allegiance etc I've come to know and expect first class hardcore from the land of efficiency and organisation. Being previously familiar with both of these bands I knew what to expect and both are well documented here. E.F.A., an American meets Italian sound (Negazione styled song structures coupled with Freeze or Faith styled riffing) that is undeniably catchy and consistent and are lyrically the stronger of the two. Challenger Crew have a sound all of their own, kind of Black Flag or Blast turned out and out hardcore, often complex and offbeat, but always tight, original and well executed. Lots of power, information and originality to be found here, so buy on sight!

(John)

EYES ON YOU:**RECEIVED WITH THANKS 12" E.P (C.O.R)**

Another long overdue vinyl release and possibly one of C.O.R.'s last, but what a way to go! Here, Eyes on You display their rather unique (to the U.K) brand of harmonious melodic semi hardcore, captured with adequate production. 6 songs, all delivered with strong hooks, choruses and inventive guitarwork. Lyrical themes also display an element of originality and/or creativity and cover issues from both personal and world views, although the actual singing is a little restrained. Still, it's good to see/hear it and even better news is that they have now reformed. Check them out!

(John)

THE EXECUTE: 'AN OMEN OF FEAR' E.P**(SELFISH)**

E.P number 5 from Japan's most famous thrash outfit and they haven't yet let up their attack. Side A has 2 rockin thrash tunes including a new version of 'Your Eyes' that under-produced track that appeared on the 'Anglican Scrape Attic' flexi, remember? How can you forget with that amazing guitar riff?! That is finally done justice here. The flip, showcases their continuing flirtation with a more rock 'n' roll meets postpunk sound that lacks any memorable songwriting and is lacklustre in comparison. 'Your Eyes' is the standard cut and worth the money alone.

(John)

FAZE ONE GOOD FRIENDS 12"

(Westside Records)

Very disappointing this, I was expecting more from Faze One but all we get is a slow, sentimental chart style rhythm with mild, soft vocals over the top. I'm sure Faze One could have come up with something more original than this. This release isn't helped by the fact that there are three different mixes of 'Good Friends' included and it is only saved by the inclusion of a re-mixed version of 'Pleasure Seekers' on the 'B' side.

(Trev)

FLAG OF DEMOCRACY

SHATTER YOUR DAY L.P.

(Buy Our Records)

Recorded way back in November '85, this classic 16 song effort has taken close on 1½ years to see the light of vinyl! In the style of their great '83 7" E.P. debut (Love Songs) and like labelmates Adrenalin O.D., F.O.D. rage at a tight intense barrage of cleverly structured H.C. without falling into a tedious/generic thematic pattern. The music is diverse and in many places is like experimental D.K.'s stuff as well as speed thrashing up there with the best of them. The lyrics reflect personal intelligent insight on social issues with excellent use of humour. Best songs - none! The entire L.P. rips from start to finish. The name of the label says it all - Buy It!

(Kalv)

GASTUNK

GERONIMO 7" TO FANS 7"

(Love Records)

Now this is an interesting Band who in many ways defy description and categorisation - their combination of powerful and intricate bass and guitar work (which incorporates many styles, straight ahead H.C./punk - metal - slow - moody almost gothic punk and rock) and soulful melodic vocals put Gastunk in a field of their own. Package wise their records (the two in particular) are real eye catchers and worthy of notice. 'Geronimo' is dedicated to the legendary Apache outlaw and comes in a super thick/heavy cardboard gatefold sleeve. The title track and the 'B' side 'Red Indian Rock' are both super well produced and feature acoustic guitar and present the band with their most melodic sound to date. 'To Fans' has the most psychotic packaging I've ever seen since Sputnik started putting out records. It comes in a plastic bag with a stinking type print all over it and 'Sex' and 'S.M.' through the middle in bold letters on alternate sides. Inside there's a piece of sleeve type artwork (but no song titles or information, weird!) and the record itself which is pressed in bright white multi coloured splatter effect vinyl. Two of the three songs here are re-workings of material from earlier records ('I Like Sex' from the first E.P. and 'Fastest Dream' from the Album) and the other is a new song. As ever the production and sound is spot on and the musicianship/songwriting is of an interesting/original/challenging nature. This Band are potential commercial giants!

(Kalv)

GENERIC/ELECTRO HIPPIES:

SPLIT L.P. (Flat Earth Collective)

The long awaited follow up to Generic's excellent 7" and Electro Hippies eventual debut on vinyl. The Generic side continues where the E.P. left off, completely challenging lyrically and thematically whilst covering varying styles of hardcore from out and out thrash to catchy, melodic bursts that explore a more untypical sound, with the addition of adventurous guitarwork and spoken messages. Electro Hippies is not quite

as memorable and relies on a more straightforward metallic hardcore approach. The Garage style production (intentional?) differentiates them from their contemporaries and the lyrics are fairly well thought out. Recommended on both sides.

(John)

HARD ONS

ALL SET TO GO/PERDI'S SONG 7"

(Waterfront)

Australia's answer to the Ramones come up trumps once again with this their third 7". 'All Set To Go' steams along at a medium pace with great catchy guitar riffs, but the B side is the hair raiser here, their fastest, 'most H.C. song on vinyl to date. The sleeve and insert art, like their 'Girl in a Sweater' 7" is ahem very controversial to say the least. Though I'm pretty sure the guys in the Band are right-on people. For catchy updated Ramones meets H.C. sound the Hard-Ons, in my opinion, rule the field, they're so good at it in fact that it's surely only a matter of time before the music weeklies get hold of them and blow them out of all proportion much the same way as they've done with the Stupids. From a musical/production wise angle this is definitely raveable stuff, but value wise it's fucked-only a measly 4 minutes of material!

(Kaly)

JUSTICE LEAGUE

SHATTERED DREAMS L.P.

(Fartholsson)

A good standard release, strong and forceful, exuding raw energy from every groove. There are variations of style ranging from slow and heavy (ie Blast!) or more mid tempo melodic parts with catchy riffs to sheer manic hardcore in the South Ca' style. The lyrics are positive and well thought out and they are sung in a gutsy style by Casey Jones. There's a really good version of the Weirdest 'Solitary Confinement' to compliment the originals and all in all a good investment.

(Trev)

LIFE SENTENCE: 12" E.P.

(Walk Thru Fire)

What we have here is quality first class thrash that epitomizes that U.S. hardcore sound/style. Ten tracks of no let up, no nonsense, powerful yet raw, ripping thrash with enough imagination and songwriting skill to steer well away from genericness. The guitars and vocals sound aggressive whilst maintaining a melodic edge and that coupled with memorable choruses, really help in keeping each song distinctive. Songs like 'Punks for Profit' and 'Race to Die' will have you jumping around the room in a frenzy! I can't comment on the lyrical content as my copy didn't have a sheet included, but they seem pretty socially/politically aware. A right on release!

(John)

L.A.R.M.

'STRAIGHT ON VIEW' L.P.

(One Step Ahead)

Larm are pretty much a cult band among thrashers around the globe; here they have got their debut solo L.P. released in the U.S. after a previous split L.P. and E.P. self released in their native Holland. They specialise in short noise-bursts of fast drums and (deliberately) out of tune guitars. Lyrically, the themes are of a very left-wing nature and also heavily anti-drugs, anti-stupidity. We met Larm on tour and they're the friendliest most helpful band you could meet! Side A is studio stuff with 'decent' production - their best yet, and Side B is a live show in Venlo. If you wanna support hardcore, support Larm.

(Dig)

LUDICHRIST

'IMMACULATE DECEPTION

(Combat Core)

This is the stuff!!! State of the art hardcore 1987 with superb production by Randy Rhodes who previously did Suicidals first L.P. Only available as import but well worth the extra cost - really. This soon-to-be classic L.P. displays a bewildering array of styles within an ultra fast H.C. framework. Songs start ultra fast, slow down, go jazzy, speed up, go rap, go swing, - you name it!!! LUDICHRIST have incorporated aspects of all happening musical styles and so evolved a brand new genre in hardcore which is so lethal and up to date it's incredible.

(Dig)

L.L. COOL J

BIGGER AND DEFIER L.P.

(Defjam)

The rap offensive on this album is awesome, whether brutal as on 'Get Down' or gentle as on 'I Need Love'. L.L. never lets you rest for a moment. He's a master of rap and he knows it, as he keeps telling you i.e. on 'I'm Bad' and 'Ahh, Let's Get Ill' there are various changes of style here, with bits of film score, Chuck Berry guitar riffs, doo wop etc. Bobby Erving's scratching is well hard mixing with L.L.'s vocals and the backing rappers who make appearances on 'Kanday' and others. This album is way above average and deffer-nately memorable!

(Trev)

MISFITS

FAMOUS MISFITS OF FILM AND E.P.

(Scatterbrainchild)

From one of the most collectable Bands in the punk/H.C. genre comes yet another highly collectable slab of plastic that will no doubt have their many vinyl junkie fiends/fans tearing their hair out in frustration over its scarcity. Obviously a bootleg this 7" effort offers four different (yet equally classic) versions of already released songs - 'Where Eagles Dare', 'Varmint', 'Skulls' and 'Ghouls Night Out' which will be familiar to any ardent Misfits fan. Presumably they come from some studio session between '79 and '87? The sound is raw and basic but as ever Glen Danzig sounds in killer form - how the Misfits never made it to multi-thousand record sales with a singer of such awesome quality is something I'll never be able to fathom great record, though I doubt if Glen is pleased at its existence.

(Kalv)

MANTRONIX SCREAM 12"

(10 Records)

The usual high quality production we're used to from Mantronix is once again present here. 'Scream' pounds along with a heavy back-beat that is complimented by various electronic effects, scratching and a crisp clear vocal delivery. This is an improvement on their 'Musical Madness' L.P. with less of the laid-back electronics which dominated that L.P. The flip-side is a re-mixed dub version which actually does sound different from the 'A' side!

(Trev)

NAPALM DEATH: 'SCUM' L.P.

(Earache Advance)

Ah - Napalm Death have finally recorded an entire album's worth of material and are back in action with yet another lineup. However this new version looks the most promising to date and are let loose in the studio on side 2 of this release and the results are ferocious! The speed is totally insane, the guitar

and basswork manic and Lee and Mickey's alternating vocals are possibly the most extreme to date, completely over the top! Side 1 features an older line up (recorded last August) that has more of a metallic edge but still holds your attention, however it's progressive musically aggressive - A possible cult classic! (John)

THE NEW CHRISTS

DETROITUS 12" E.P.

(WHAT GOES ON)

A compilation of two old singles, there are four tracks and they're all real killers. With Rob Younger on vocals you can't help but be reminded of New Race and Radio Birdmen. The musical style is very similar as well, not as rockist as New Race but it still keeps all the power and energy, especially on 'Sun God', it's riff being very familiar. The lyrics are your usual rebellious nihilism which tends to permeate this strain of rock. Napoleon Wilson would be proud! (Trev)

OUTO: L.P. (Selfish)

More relentless thrashing from Japan's answer to Chaos U.K. This L.P. sees Outo surpass their obvious early influences (Disorder, Chaos U.K. etc) and rage forward 12 powerful blasts of the tried and true. Good production, strangely translated lyrics, eye-catching artwork and tight musicianship add up to a more than worthwhile release, worth looking for. (John)

PUBLIC ENEMY

YOU HURR PUSH THE SHOW L.P.

(Def Jam)

Highly politicised street-rap with emphasis on the lyrics, which are lengthy and laid over a stark drum beat with few effects and minimal scratching or rock guitars. Very different from the likes of their contemporaries such as Run D.M.C. Public Enemy won't be to everyone's taste as the beats are generally weak (not the typical monster Def Jam drum sound that shakes the foundations) and the non-stop rap predominates - highly original in the genre though. (Dig)

RUSSIAN MEAT SQUATS: LETS HANG OUT

12" E.P. (Whoopsie Kerplunk!)

Killer melodic thrash, very much in the vein of A.O.D. 9 great tunes including a cover of the Stalins 'powerplug' and a rendition of the 'phantasm' horror soundtrack. All executed with tight instrumentation and maniacal drumming, brought out by good production. Plenty of ideas and energy on show, including the use of a keyboard, and it all works. No lyric sheet, but I can deduct that the themes are generally unserious and teen-related. Another winner! (John)

S.N.F.U.: IF YOU SMEAR, YOU'LL CATCH NO FISH

L.P. (BYO)

At last - the eagerly awaited follow up to their now classic debut L.P. continues right on where that first one left off. The release sees S.N.F.U. grow and expand with the re-vamped line up all contributing with the songwriting and it shows with the amount of variety displayed here. Hardcore rock, pop melody, wit, satire and anger are all caught between these grooves and the end result is obviously more than adequate. Chi Pig is in fine voice and his unique accented growl helps on some of the more average numbers ('Mind Like a Door') and his lyrics remain both thoughtful and humorous. S.N.F.U. run through a range of styles and that results with something for everyone. Great sleeve too! (John)

SCREAM: WALKING BY MYSELF/CHOKEMO

45 - (Junglehop)

The first 7" release by these D.C. veterans. 2 tracks, one is rooted in an MC5 rock style that works due to the basic catchiness of the backing riff that is enhanced by a building, climatic song structure overlaid with tasteful leads and perfectly timed sung vocals. The flip is less interesting as it meanders around, shows signs of letting go but never really does. Lyrically The Scream remains thoughtful if not a little oblique or unspecific. Available domestically so it's worth checking out. (John)

SKINNY BOYS

'WEIGHTLESS' L.P.

(Warlock import)

Hardcore hip-hop which would make the Beasties quake in their Adidas. 'Feed Us The Beat' and 'Awesome' make good use of rock guitars chiming in on the beat, totally killer stuff. Other songs feature amazing human beat box sounds - incredible stuff. (Dig)

SPEMBIRDS: 'SOMETHING TO PROVE' L.P.

(We Bite)

An instant classic! The Spembirds talent for writing irresistibly infectious sing-a-long hardcore is finally realised here, complete with power and spark. To let stuff of this high quality go unnoticed isn't only unfair - it's downright stupid! If this had been a U.S. band, everyone would be falling over themselves trying to find it, as often people are only interested in the sounds that emanate from America, thus overlooking what's happening in their own backyards. A shame, as The Spembirds rip through 15 tracks of high energy intelligent superbly written hardcore with pop overtones (e.g. Agent Orange's 'Bloodstains'). Simply world class! (John)

SPAZZTIC BLURR

'BEDROCK BLURR'

(Demo)

Yes! Instantly the new gods of hardcore! Along with Ludichrist, this is the most exciting development in hardcore for years - definitely state of the art stuff. 2 members of Wehmact team up with another couple crazy dudes to deliver a scorching blast of extremely fast H.C. speed, metal, rap, surf and T.V. theme music, delivered with stunning precision and originality which defies all logic, and makes all others seem positively one-dimensional. Once heard never forgotten! Watch out for an L.P. on Earache of course. (Dig)

SQUIRRELBAIT: SKAG HEAVEN L.P.

(Homestead)

10 tracks of hardcore tinged upbeat pop that really have an edge over many of their contemporaries. Squirrelbait could have taken over where Husker Du left off if they could have varied their set/sound a little, but, unfortunately they split up prematurely. With this L.P. they have opted for a much harder more raucous sound than on their promising debut, which is quite unusual as most bands of this ilk work the opposite way. Lovely, raspy sung vocals, good songwriting, crushing production and no shortage of energy make this disc click! Forget the Primitives etc, this is the real underground pop! (John)

STUPIDS

VAN STUPID MINI L.P.

(Vinyl Solution)

Their first output since leaving the C.O.R. label and obviously Vinyl Solution have spent a lot of money on this project - it's top-notch production. The songs on this are generally

slower and concentrating more on melody than their earlier L.P.'s. 'Lay Back Session' and 'Root Beer Death' are better versions than on the Peel Session, while 'Leave Your Mark' is possibly their finest song yet - totally lethal melody. Only low point is the awfully lame rap attempt on 'Stupid Boys' - attempting a Beastie Boys style out but falling flat. Overall, the first U.K. hardcore L.P. with universal appeal, but if only they could do this stuff live! (Dig)

STATE OF CONFUSION

6.3 MILLION ACRES L.P.

(Silence Records)

A totally self financed debut release from this long standing Boise, Idaho band whose motivation to release their own record I thoroughly admire - they even screen printed all the sleeves by hand! Musically most of these 20 songs are straight out of '82-'83 sound wise, very H.C. and no traces of metal at all, most of the songs are fairly run of the mill but occasionally they let loose some inspiring catchy tunes that show great potential and originality, unfortunately most of the latter is in the minority. I understand that this is a fairly limited release but they should be following it up soon with a new album. (Kaly)

SUICIDAL TENDENCIES

'JOIN THE ARMY'

(Virgin)

Hmm - a top 30 hit? Who would have believed it? Of course, it's on Virgin so the accompanying hype and promotion must have helped it, Suicidals must have been a major label A & R mans dream - they have all the crucial youth movements covered fast hardcore with a liberal sprinkling of speed metal and leads plus heavy emphasis on skateboarding - and not forgetting an identifiable, if not unique fashion aspect, (bandanas, painters caps etc). I'll admit I was expecting boring rock with squeaky clean production on this L.P. but how wrong I was, it's pretty much similar to their debut album, only Mike Muirs vocals are slightly more refined and sung. 'Possessed to Skate' the single and video from the L.P. will surely establish Suicidals as the biggest H.C. band in the world. What's the betting they'll be playing arena and stadium shows in a couple years? (Dig)

S.O.B.: LEAVE ME ALONE E.P. (Selfish)

Japan has thrown up some wild bands in its time but S.O.B. pretty much top the lot. 9 tracks, that are quite a departure from standard Japanese hardcore, adopting a more speedy, less reckless or chaotic thrash style, not unlike many U.S. E.P.'s of the 1982-84 period (DRI, Agnostic Front, YDI etc). The usual Jap professional packaging and production makes this E.P. worthy of your attention. Lyrics are in Japanese so, obviously, I haven't got a clue what they deal with. However, the titles are in English and the song 'Slap in the Face' about sums up the impact this record will have on you! (John)

TAV FALCO'S PANTHER BURNS

"THE WORLD WE KNEW" (NEW ROSE)

Panther Burns (a.k.a. Tav Falco) put out their first album back in 1981 ("Behind The Magnolia Curtain") on Rough Trade. Hailing from the deep south (na' I don't mean Devon 'n' Cornwall), Memphis Tennessee, Tav, a man of meagre income and fifty 45's to his name, has developed into one of rock's cult yahoo unknowns alongside the likes of Hasil Adkins, Roy Erickson and The Legendary Stardust Cowboy. Composed entirely of cover versions from

the 50's and (real early) 60's, "The World We Knew" is not simply a nostalgia binge, but (as Tav himself puts it) "a collection of 'found objects'". Recorded at Sam Phillips' legendary Memphis studio ('ome of 'the King', Sun etc,) the album has a great live, one take feel to it (none of ya' 48 track digitally mastered techno' turd'ere), full of evocative blues, rockabilly and good time barroom/honky tonk dance music. There's even a ruddy tango, fa'christ sake. Of the twelve songs on the album, some of which never even got to see the light of day way back when they were originally written, I've only ever previously come across "She's A Bad Motorcycle" by the Crestones. With help from Alex Chilton (bass, guitar, piano, and inspired production), "The World We Knew" is destined to be looked back upon as one of the best L.P. releases of 1987. (BARRY BLUNT)

VARIOUS

'TRANS-WORLD PUNK RAVE UP VOL.2

(Crawdadd Wreocords U.S. Import)

Alright 'ere we go all you shit fa' brain punks out there still carrying the flag for the likes of Johnny 'Fat-Gut' Rotten and Joe 'I've gone completely Harpic' Strummer, suck on this you gormless twat ... 'Inter Continental Ravers Wild Raw Beat R 'n' b Punk 1964-1966' is the real McCoy, you pays ya' money and this is what you get The T-Bones (Sweden) - 'King Of The Orient' stoopid grungy vocals with a great toe tappin' accompaniment. The Phantom Brothers (Germany) 'Chicago', catchy up-tempo 'frat rock'. The Kings (Italy) - 'Trouve Un Altro', god knows what they're screamin' about but this beat kicks The Frays (U.K.) - 'Keep Me Covered' sexist ('...I'm a guy who likes his fishin', but I ain't gettin' hooked by yoooo....') nonsense with a great primitive R 'n' B backdrop. Los Salvajes (Spain) - 'Soy Asi' boozed up Spaniards with a fuzz box. Fab (Holland) - 'I Only Gave You Everything', recorded in a cave, with a pounding back beat, angry guitar work and a complete retard at the mike stand. Stars of the whole shows however are the Blue Stars (New Zealand) - 'Social End Product'. Check out these socio/politico lyrics you conker boned G.B.H fans out there

'..... I don't stand for the Queen! I've got a label as an angry young man, coz I don't fit into the master plan. Under society's microscope I look funny, but it's no joke. It's not my fault I don't belong, it's the world out-side that's got it wrong' 15 bands and 16 great songs, this album makes Heresy's 'Never Healed' flexi sound like a C.D. It doesn't just main, it's a bleedin' Neanderthal killer!!!

(BARRY BLUNT)

VARIOUS

'STRUMMIN' MENTAL! VOLUMES 1-4'

(Link)

Right then kids. For all you puds out there who thought Agent Orange invented blisterin' skate rock instrumentals, here's four albums that'll have yas eatin' dust. Four volumes and 78 gasoline guzzlin', carbon monoxide drench, wig-tighteners! Whilst Mike, Scott and James wuz just a mere glimmer in their ma 'n' pa's eyes, twangy guitar, foot stompin' instrumental bands were ten a penny all over the U.S of A between 1957 and 1966. Playin' every cat house, frat dance and dive from Seattle, Washington to San Antonio, Texas and here's the proof (fans of 'I like a good toone, but for me a record has to say something' school of thought, might as well skip straight to the next review, coz ya, dealin' with a guy here who thinks the lyrics to 'Papa Ooh Mow Mow' are complex)

Vol. One - O.K I grant you that it might not sound as hi-tech as Agent Orange, but who gives a toss, just twist that volume knob all the way around to max and ya'll be doin' 'one foot inverts', 'snake-in-doubles' and 'piggy back drop ins' for the next 40 minutes. With a skull full a 'Purple Crackle', 'The Invader', 'Dracula', 'Weird One', 'Curfue' and 'Trouble Streets'. Hip hop? House? buggar off, who needs it.

Vol. Two - Opening up with some jerk tellin' ya that 'this is the sound of time ...', set to an 'Outer Limits' type background noise you know that your gonna be in for another real mind bending experience. Before you know where you're at its straight into 'Blast Off' 10-9-8-7-6-5-4-3-2-1 Aaaaagghhhh! Only a bleedin' geriatric U.K Subs vocalist could stay in his armchair to this one. Ya' leapin' 'round the room throwing yourself at walls aaagghhhh thud! Whassat? Ah buggar it, ya've kicked over the T.V set who cares you're having a good time. As the last track on side one (The Detours - 'Hot Stuff') fades into the distance you stop to take a look around, the place looks like a bomb hit it, you're sweatin' like a pig, and your clothes don't fit. Dare you risk playing side two?

Vol - Three - Surf guitar strummin' Freddie and his Headaches are first up on the menu with 'Womp Womp' on this yet another classic collection of inspired instrumental obscures. 'Storm Warning', 'Mach One', 'Sliding In' and the slow and mysterious 'Tale of a 280 Pound Shoe Salesman', they're all on 'ere. Ya've never heard of any of them, but who the hell cares.

Vol. Four - How can you resist songs with title like 'Weird' by Roscoe and his Little Green Men or 'It' (pretty damn sinister huh?) by The Regelaires. Ten minutes into the album and you can just see all those crazy teens gettin' it on, on the dance floor. The shimmy, the bird, the climb, pelvic thrusts abound, necking in public - my god this L.P should come with a triple XXX rating. Lock up ya' daughter pa, The Little Green Men are in town.

(BARRY BLUNT)

VARIOUS ARTISTS: WILL EVIL WIN?

Flexi E.P (Peaceville)

Peaceville's debut release comes as a major letdown, as 3 of the 4 bands (Annihilated, Desecrators, Lord Crucifier) have an almost unlistenable metallic style that does nothing for me. Civilised Society's track ('Star Wars') is the musical saviour here, even though it is an inferior version from that on their L.P. Thematically, all the bands cover the usual, often tired subjects of death, war, evil and bombs that have become the trademark of this crossover stuff. Neat idea but disappointing results, still, it's only 50p, so maybe it's worth your while.

(John)

VARIOUS ARTISTS

HIP - HOP 16 COMPILATION L.P

(Streetsounds)

A really neat selection here from the U.S and the U.K different styles for you to choose from, both musically and lyrically. There are nine specially mixed full length cuts on this L.P. The strongest tracks are by the 'World Class Wreckin Cru', 'The Classical Two', 'Ultra Magnetic M.C's' and

the excellent English rappers 'Faze One' who score a hit with their 'Pleasure Seekers' cut. A good sampler; check it out, buy it and support the streetsounds Hip/Hop. - Electro series 'Rap Will Never Die' - M.C Shy - D. (Trev)

VERBAL ABUSE ROCKS YOUR LIVER L.P

(We Bite - Germany or Boner Records in U.S.A)

Three years after their 'Just An American Band' L.P debut V.A return to assault your senses/intelligence with a twelve song pro-beer/drinking album, no straight edge that's for sure (Yeah! shouts Andy Larsen). Interesting to compare the sound on their two albums which openly sums up and is documentary evidence of the effect that the crossover/metal scene has had on hardcore. With the first album you had a typical straight ahead U.S '83 type H.C style, 'Rocks your Liver' is openly pro-rock/metal sound-wise. The sound on this effort is part Accused - part Gang Green (recent) and part G.B.H. Some songs 'Worth A Try' are fairly mundane/uninspiring and could use a good kick up the arse whilst others (the title track 'Metal Melissa' and 'Ratt Pakki' in particular) are great catchy, well thought out H.C/metal crossover tracks with killer, gnarly/raspy vocals and catchy choruses that drill their way into your skull. Overall a really good album despite its inconsistencies. (Kaly)

VICIOUS RUMOR CLUB WHOLE LOTTA LOVE' 12"

(Music Of Life)

Totally awesome metal-rap! Stale old Led Zep song is kicked into life and laid over a monster drum sound to create the defest rap-rock classic since the Beastie Boys. Deserves to be a top 20 hit, but it'll probably never break out of the hip-hop clubs because it's not on Def Jam records, and hasn't got the hype.

(Dig)

3 WISE MEN REFRESH YOURSELF 12"

'South London' three English rappers and they're totally cool too. The sound is average, mid-yaere but well structured with emphasis on the bass hooks. Lyrically it's not as strong as their previous 'Urban Hell' 12" which was excellent. This time the men are warning us against apathy 'Refresh Yourself, it's down to you and no one else' Other rappers should take notice of the men's messages and stop blabbering those tedious egotistical lyrics which seem to be the norm. Side one ends with an extract from Martin Luther King's 'I Have A Dream' speech - say no more, buy it!

(Trev)

YOUTH OF TODAY

BREAK DOWN THE WALLS L.P

(Wishing Well)

This album goes for the jugular from beginning to end. Ray of Today's vocals are completely manic and an improvement from the earlier E.P. Lyrically there has been an improvement, not so naive, more direct but still as challenging. Musically the tracks are good fast hardcore with a liberal amount of stomping sing-a-long choruses, really catchy and exhilarating 'One Family' and 'Break Down The Walls' are both uncompromising in their attack on complacency and negative thinking. This album exudes inspiration and hope for free thinking youth, forget the fads and 'Take A Stand'.

(Trev)

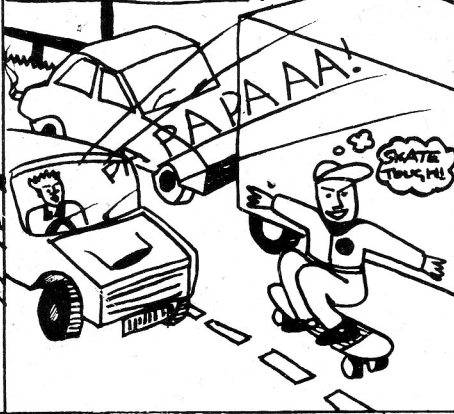
Skateboard Nutcase

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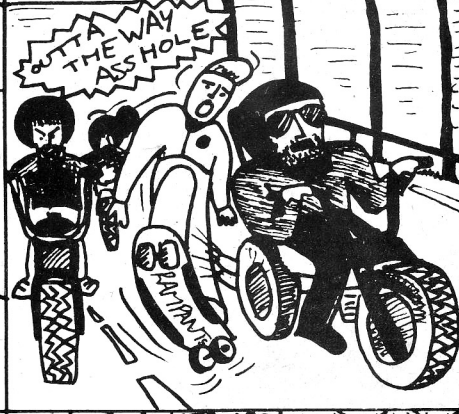
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IN THE TRAFFIC JAM



BUT THEN



BASTARDS



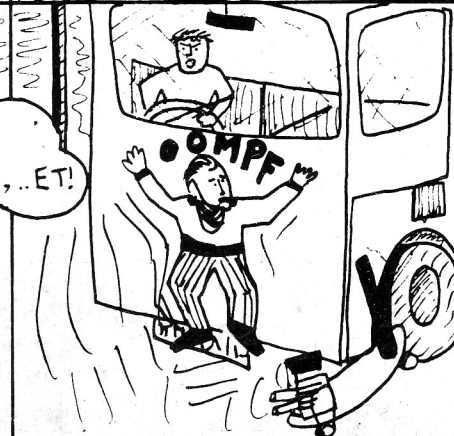
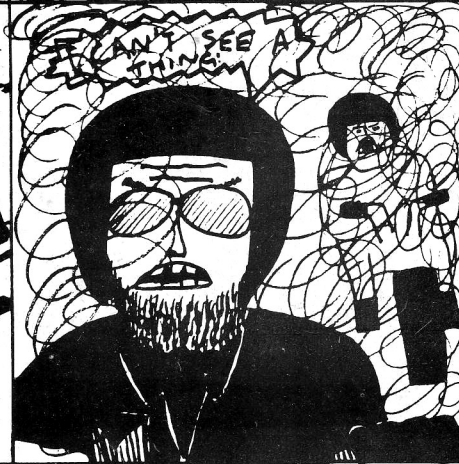
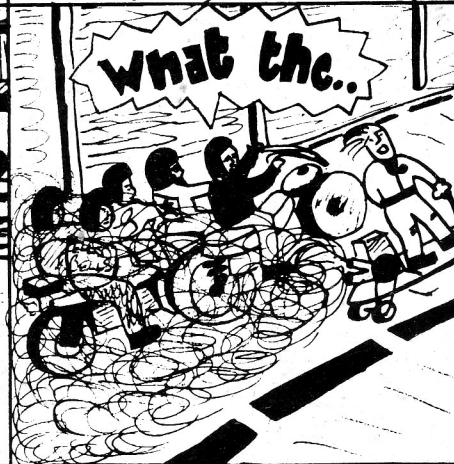
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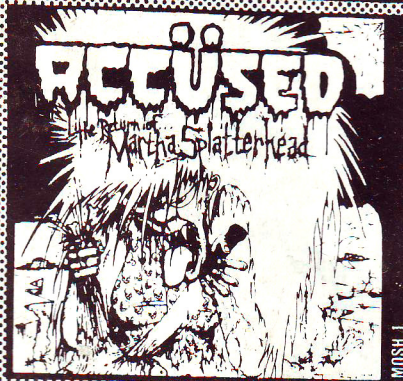
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Split L.P.

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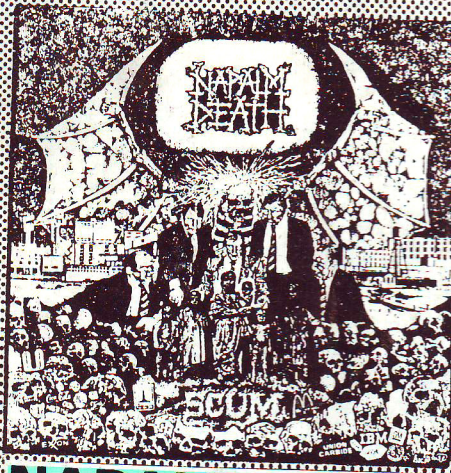
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